IN THIS ISSUE: **THE PERSONALITY OF FREDERICK DELIUS, Part II....By Percy Grainger**

MUSICAL COURIER

Weekly Review of the World's Music

Subscription $5.00
Europe $6.25 Annually

NEW YORK, SATURDAY, OCTOBER 13, 1934

Price 15 Cents

Photo by Renato Toppo

LILY PONS

After a Season at the Colon Opera, Buenos Aires, and Paris and London concerts, Will Give a Recital at Carnegie Hall, New York, December 4

JOSEF HOFMANN and JOSEF LHEVINNE,

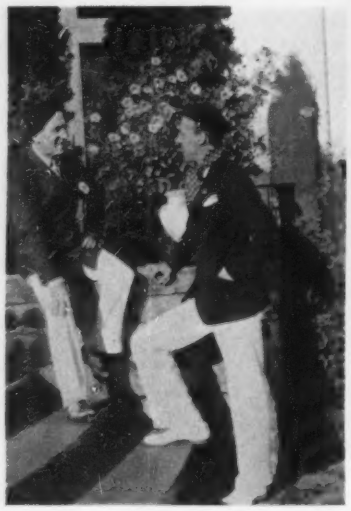
devoted friends for more than twenty-five years, spent the summer together in Camden, Me. The New York recital of Lhevinne is announced for October 27, that of Hofmann for January 19.

LILY PONS FLIES TO EUROPE.

After completing her third consecutive season at the Colon Opera House in Buenos Aires, Miss Pons "sailed" on August 24 on the Graf Zeppelin for Europe. Following a short rest at her villa in Cannes on the French Riviera, the petite soprano will again set out on tour. Her arrival in this country is scheduled for November. Her first New York recital will take place in Carnegie Hall, December 4.

NATHAN MILSTEIN ON VACATION.

The Russian violinist is seen on the balcony of his summer home in the Swiss mountains. (Photo by Paul Bechert.)



EDWARD JOHNSON,

tenor of the Metropolitan Opera (left), in conversation with Reginald Stewart, conductor of the Prom Concerts, Varsity Stadium, Toronto, Can.

GROUP OF EASTMAN SCHOOL STUDENTS GRADUATED AS PERFORMERS.

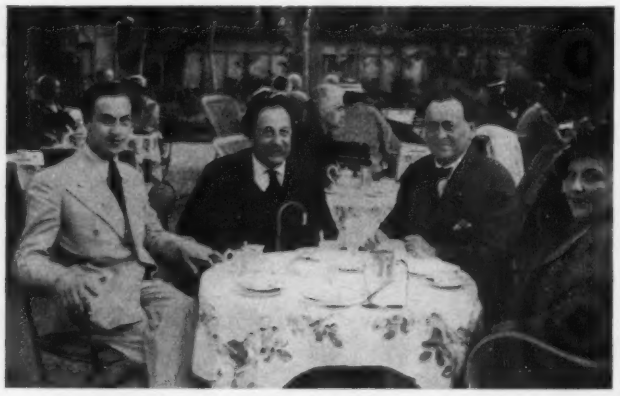
Back row (left to right): Carl Wirth, horn; Charles Starke, trumpet; Donald Sandifur, trombone; George Wilson, organ; Wellington Stewart, organ; Richard Swingly, oboe; Frederick Tooley, voice. First row: Marion Wolfe, cello; Pauline Barbé, piano; Inez Harvuot, voice; Alice George, voice; Eloise Bradford, voice; Margery Hodgkinson, violin; Evelyn Cole, voice; Phyllis Farrar, viola. Students graduated as performers who are not shown in the photograph include Mary Miller, voice; Dorothy Pfeffer, voice, and Arlene Walton, piano.

HENRI DEERING

on board the SS. Bremen en route to Europe. He spent a month in England before returning to this country early in October.

ONE OF THE CLASSES AT THE E. ROBERT SCHMITZ SUMMER SESSION,

Duluth, Minn. This was the fifteenth annual summer course conducted by the French pianist. There was an attendance of forty-five teachers and artist-students from many states, and from Canada and France, and a large number of listeners at the public classes. The session was of six weeks' duration.



ON VACATION AT TARASP EN ENGADINE.

Left to right, François Lang, French pianist; Pierre Monteux, Willem Mengelberg and Mme. Pierre Monteux.

(See Inside Back Cover for Additional News Pictures)

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VOL. CIX—No. 5
WHOLE NO. 2830

Published weekly October to May inclusive, monthly June, July, August and September by Musical Courier Company, Inc., 113 West 57th Street, New York. Entered as Second Class Matter January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 2, 1879. Price 15 cents. Yearly Subscriptions $5.00—Europe $6.25—Canada $8.50.

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Vol. CIX, No. 5
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MUSICAL COURIER

Weekly Musical Newspaper Established 1880

New York, Saturday
October 13, 1934

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Second International Music Festival Held in Venice

Modern Scores Presented in Old-Time Setting—Some New Orchestral Works—Youngsters and Celebrities—Chamber Operas Heard—Verdi Mass in the Open Air—Mussolini Attends in Triumph

By GISELLA SELDEN-GOTH

VENICE.—The second Venice festival of international music proved rather a peculiar mixture of the old and the new, of Vienna State Opera and young *maestros* just out of school, of open-air monster performances at St. Mark's and Igor Stravinsky conducting his very latest work. Visitors who had come over the frontier fresh from the Salzburg Festival, so closely followed by this one, could not help making comparisons; I do not think the result was favorable to the Italians. The idea of summery Salzburg has become so intimately tied up with the perfect unity of landscape, and lovely, well-known, superlatively executed music, the best part of which has grown out of its own soil. A soft beauty hovers over those musical August weeks in the Austrian mountain town; the flawlessness of its art is bound to attract foreign visitors, who come without expecting surprises and leave with the sense of having enjoyed music at its highest level in a particularly attractive atmosphere. These Venetian festivals, on the other hand, the idea of which developed out of the successful rally of the I. S. C. M. in 1925, seem a rather artificial affair of "prestige." Indeed, the Fascist Government wants to show its anxious care for the musical and any other cultural achievements of modern Italy.

Venice has grown most ambitious lately; not satisfied with boasting that it is the seat of the famous "Biennale," the hugest art exhibition in Europe, she wants to lay her grip on the artistic activity of the whole of Italy, sheltering the regular production of poetry, theatre, cinema and music. She nearly came to blows with her sister city of Florence, which was not quite willing to renounce its primacy claim in the shape of the famous Maggio Musicale. Mussolini himself had to decide the rivalry in a Solomonic way: the odd years for Florence, the even ones for Venice. So Italy will be able to offer annual series of special attractions to the music-lover and the connoisseur; the respective producers ought to seek for them a certain style, which this time was sorely missing. Also, the social arrangement lacked some of the cordiality that is so important for the creation of a genial atmosphere between musicians and their public on similar occasions.

INCONGRUOUS ENVIRONMENT

Moreover, it seems to me that the marble glory of Venice in its fascinatingly golden autumn glow has never proved a fit background for the presentation of New Art. Being in itself an unique work of art, perhaps the most perfect of its kind in the whole Western world, Venice simply annihilates with its own radiance every other art that is not rooted in her own culture and history. This feeling is the same whether one steps from the blazing light of the sunny lagoon into the picture-crowded halls of the "Biennale," or when one has to exchange the everlasting moonlit sentimentality of the *Notte veneziana* for a stall in the theatre, to listen to modern music. The real music of Venice is still not that of Krenek, Milhaud or even Richard Strauss; it is the wailing of the gondoliers, the *serenata* on the Grand Canal, the famous military *banda* in St. Mark's Square, which drums out the Lohengrin prelude just as Wagner liked it in his own lifetime, not to mention the music bands in the five cafés round the same *piazza*, all playing at the same time and thus producing disharmonies worthy of the most modern festival. . . .

NEW ORCHESTRAL MUSIC

The first part of the event was dedicated to orchestral production, the composers, Italians and foreigners, having all been invited personally to present or even to create a new work for the occasion. (It has been noted that no German seems to have been called upon and, as at the last spring festival in Florence, not a single note has been heard from the nation which not long ago dominated all the festivals of this kind.)

There were three concerts, each with official titles—Young Composers and Conductors, Music from the North, and Concert of Composer-Conductors. This last included only works by very well-known people, such as Stravinsky, Milhaud, etc., all of whom conducted their music personally, with the single exception of Alban Berg, who had entrusted Hermann Scherchen with the performance of his aria for soprano and orchestra, The Wine.

The "youngsters" of the first concert were not so very young, either, for nearly all of them had passed the age when Mozart and Schubert had finished nearly all of their life work—a somewhat melancholy reflection in view of the music produced by their present-day succesors. Of the seven works, five were Italian, one Hungarian and one Bohemian and, strangely enough, the two foreigners were of absolutely negligible quality. As the only remarkable composition I noted the rhapsody for soprano and orchestra by Luigi Dallapiccola, which had already been honorably mentioned at the Hertzka Prize competition in Vienna last year. The text is part of the old Song of Roland. Dallapiccola is a seriously promising musician, gifted for devising themes of impressive rhythmic movement and force. Next to it a Capriccio for piano and orchestra would have proved attractive, had not its creator, Riccardo Nielsen, given the solo part just a bit too smooth and agreeable brilliance.

In a heavy and grayish Psalm for an ingenious combination of voices, wind instruments, piano and percussion, Luigi Rocca tried to interpret the grandeur of King David's verses by means of a pseudo-archaic and Gregorian style, but failed to arouse

(*Continued on page 22*)

Supervia Cheered at Copenhagen

(*Special cable to the Musical Courier*)

COPENHAGEN.—Conchita Supervia scored a triumph here in a State Radio Orchestra concert. The audience stood up and cheered. She also received a great ovation at her recital, given with Ivor Newton at the piano.

N. H.

N. Y. Philharmonic Series Launched Under Klemperer

Conductor Makes Emphatic Impression with Fine Baton Art—New Mathis Music, by Hindemith, Has American Première

By HORACE JOHNSON

On Thursday evening, October 4 (with repetitions Friday evening and Sunday afternoon), the New York Philharmonic-Symphony Orchestra gave its opening concert of the 1934-35 season, at Carnegie Hall. The conductor was Otto Klemperer, who will function with the organization until October 28.

Mr. Klemperer, though making his bow with the Philharmonic at these concerts, is no newcomer to America, for he appeared in New York in 1926 and 1927 (with the New York Symphony Orchestra) and was director of the Los Angeles Philharmonic Orchestra in 1933-34. He is known in this country as an outstanding artist of the baton, a sensitive and thorough musician, and an interpreter of technical resource, lively fancy, and temperamental drive.

His authoritative musicianship was displayed conclusively in the opening number, Schönberg's transcription of Bach's E flat prelude and fugue. The work was set forth with clear articulation and much variety in dynamics. Schönberg's arrangement is not an ideal one, for it has many opaque passages.

Sibelius' second symphony was the closing piece of the concert. Klemperer gave the vivid pages a reading at once penetrative and glowing.

HINDEMITH MUSIC IN PREMIÈRE

The novelty of the occasion came in the middle of the program, with the American première of three symphonic excerpts from Paul Hindemith's unfinished opera, Mathis der Maler. (The music had its concert première in Berlin last spring, and was reviewed at length in the Musical Courier at that time.)

Hindemith's operatic subject is the life of Matthias Gruenewald, sixteenth century German painter, best known for his triptych panels at the Isenheimer altar in Colmar. The three panels symphonically described by Hindemith represent The Concert of the Angels, Entombment, and Temptation of Saint Anthony. The composer does not attempt programmatic literalness, but merely tries to express in tone his impressions upon viewing the paintings.

The Mathis music, owing to the liturgical subject, is devoid to a large extent of the usual Hindemith humor and cynical playfulness, but during the opening movement he nevertheless manages to make the angels disport themselves in a brief episode of merry mood. The second part is sombre and of mystical beauty. In the finale, Hindemith voices vehemence and passion, and winds up with a mighty brass chorale employing one of the several anciently atmospheric tunes which form the themes of the whole work. There are many movements of melodic appeal. The score reflects sincerity, deep feeling, religious fervor. The orchestration is masterful. "Modernism" is tempered with mercy in this splendid creation by Hindemith.

The novelty had a favorable reception. Klemperer and his players were given enthusiastic applause. The orchestra performed wtih its famed richness of tone and technical exactness and brilliancy.

Worcester Jubilee Fête Is Notable Musical Event

Seventy-fifth Festival of Musical Association Brings Brilliant Programs Under Baton of Albert Stoessel—Choral, Orchestral and Solo Events Include First Hearing of Job, Cantata by Nabokoff

By MARY L. STOLTZFUS

WORCESTER, MASS.—Perfect fall weather, large attendance and programs and performances of the loftiest standard marked the Diamond Jubilee celebration of the seventy-fifth Worcester Festival, held in the Municipal Memorial Auditorium here, October 1 to 6 inclusive. Albert Stoessel also passed his tenth anniversary as conductor of the festival. Soloists for the week were Lucrezia Bori, Susanne Fisher, Elsa Alsen, and Jeannette Vreeland, sopranos; Joan Peebles and Risé Stevens, contraltos; Frederick Jagel, Roland Partridge and Warren Lee Terry, tenors; Robert Crawford, Julius Huehn and Gean Greenwell, baritones; Carl Friedberg, pianist; and Joseph Knitzer, violinist. The festival chorus of 450 voices was again a feature of the concerts, as well as the festival orchestra. Mrs. J. Vernon Butler was the festival accompanist, and Walter Howe, organist and associate conductor.

The first concert, on Monday evening, was a choral program, presenting César Franck's Psalm 150 for chorus and orchestra; Sea Drift by Frederick Delius (a setting for baritone, chorus and orchestra of Whitman's poem), with Robert Crawford as baritone soloist; Honegger's King David, with Jeannette Vreeland, Risé Stevens, Frederick Jagel and Gean Greenwell. The chorus sang magnificently, responding with the ease and precision of long association to the behests of Mr. Stoessel, revealing their familiar musical virtues of firm, cohesive tone, malleability and generous range of color and dynamics. Sea Drift, that sensitive and remarkably faithful musical mirroring of the Whitman poem, Leaves of Grass, was given a performance memorable for its observance of the haunting loveliness of the score. Mr. Crawford was a protagonist of merit and finish.

King David, heard here previously in 1927, was a dynamic contrast to the Delius work. The drama of the tale was forcefully presented, and the featured singers were in admirable accord with conductor, chorus and

(*Continued on page 7*)

Chicago Audiences Welcome Opening of San Carlo Opera

Three Weeks' Season at Auditorium Begun by Fortune Gallo's Company—Italian, French and German Works Sung to Appreciative Houses

By RENÉ DEVRIES

CHICAGO.—The musical event of the first week in October was the coming of the San Carlo Opera Company, which began a three weeks' season at the Auditorium with an excellent performance of Aida on October 1. It seems permissible to sing anew the praise of Fortune Gallo, astute manager of the San Carlo Opera, giving the American public excellent performances at prices so low as to enable all music-lovers to attend. Gallo reads the pulse of the public with acumen. He knows that Americans like a bargain and instead of curtailing his expenses when he reduced the price of admission, he fortified his company in every department. There was not one performance at the Auditorium during the first week that was not worth many times the price of admission. There was not a single presentation to which one could take exception, and the Chicago public responded to the San Carlo's generous offer by crowding the theatre throughout the week.

AIDA, OCTOBER 1

It would be puerile to state that we never have heard as fine a performance as Aida as the one under review, but we can say without restriction that we have seldom enjoyed a better balanced performance than the opening bill of the San Carlo Opera. Bianca Saroya has long been a favorite here. She is an artist in the best sense of the word; a singer endowed with a magnificent voice, which she uses eloquently. She does not shout Aida's music. She sings it with marked ability. Mme. Saroya has for several years been one of the pillars of strength of the San Carlo Opera Company. She knows how to act, her make-up and costuming of the part were excellent, and she made a big hit with the public.

Dreda Aves, well remembered here for several open-air performances at Soldiers Field, was a sumptuous Amneris both in looks and voice. Aroldo Lindi, who has become a favorite, has been heard many times in these surroundings, but it is doubtful if he has ever sung the rôle of Radames as well as he did on this occasion. Mostyn Thomas made a good operatic début here as Amonasro. The Welsh baritone is as well fitted for the operatic stage as for the concert platform. The other rôles were entrusted to capable members of the company, the chorus and orchestra were highly satisfactory, and the performance as a whole reflected credit on Carlo Peroni, the musical director.

(*Continued on page 20*)

THE PERSONALITY OF FREDERICK DELIUS

By PERCY GRAINGER

IN TWO PARTS; PART II.

(Reprinted by permission of the Australian Musical News from the July 1, 1934, issue)

AROUND 1908, Delius and Elgar joined in creating the League of British Composers—an organization arranging performances of the works of the younger British composers. When the constitution of the League was drawn up, Delius called upon both Sir Hubert Parry and Sir Charles Stanford, to ask if they would join. But neither of them would, shrewdly sensing that Elgar and Delius had created the League in order to break down the sway that they (Parry and Stanford—"the Old Guard") held on British musical life, at least in festival circles. The first festival of the League of British Composers was held at Liverpool in 1909 and Delius stipulated that some representative works of mine were to be given. He was a fierce champion of my music at that time and his advocacy of it was the more effective since he seemed cold to well-nigh all other British music. He would say to me: "You are the only composer over here (London) whose music I care for. But you must *hear* what you write.[2] It is no use just scribbling and scribbling on paper; you must hear how your orchestration actually sounds, otherwise you will never become a practical composer." Kind and sound advice, which I followed. So my compositional career owed as much to Frederick Delius as my pianistic career did to Edvard Grieg.

At about that time (1909-1910) a certain well-known society woman in London was pulling strings (at least, so she said) to get Thomas (now Sir Thomas) Beecham knighted, and she offered to do the like for Delius. "Keep your hands off me," he brusquely replied, "you can make a fool of Tommy if you like, but none of you are going to turn me into a Sir Frederick, that I can tell you!" On such occasions his Bradford, Yorkshire, dialect (always well in evidence) became stronger than ever.

His "Good Angel" Conductor

Beecham was his good angel amongst conductors, performing him oftener and better than any other baton wielder. In those years the Delius scores (often rather misleadingly tempo-marked and carelessly edited) were a real puzzle to many conductors, yet Beecham (without even asking Delius for advice) always seemed to sense right speeds and interpretations intuitively. Those who worship Delius' genius (and the tenderness and sensitiveness of heart that alone could inspire such touching art) must give thanks to Beecham for all the artistic joy and fulfilment his Delius performances brought into the composer's life. So it was no wonder that he "stuck up" for Beecham (who had been mountaineering with him in Norway, performing, in Delius' opinion, great feats of pluck and endurance) when Ethel Smyth (now Dame Ethel Smyth), the stirring English composer, complained of Beecham's carelessness in producing new operas (he had done hers as well as Delius'):

Delius: "But you can't judge Tommy until you've seen him with his back against the wall."

E. Smyth: "But that is precisely the position I don't want any conductor to get into who produces an opera of mine."

Delius was consistently averse to all nationalism, all patriotism. All reference to his German forebears, to his English birth or to the English quality of his music brought the same reply: "I am a good European" (Nietzsche's words). No partisan could "get any change" out of Delius. When he was in Germany in 1923 he would start to delight his German hearers by criticizing the behavior of the erstwhile Allies, but just when their faces became suffused with pleasure at his remarks he would turn the fire of his criticism upon Germany ("You started the whole thing yourselves") to the great surprise and discomfiture of his listeners.

Six months before the outbreak of the Great War, Delius (with the foresight of several international artists) sensed its coming and transferred all the money he had invested in Europe into North and South American securities. Delius had always been a man of some means, though the end of the war saw him financially threatened—partly due to the fact that so many of his works had been published by German and Austrian publishers. On this occasion the English composer Balfour Gardiner (so often the fairy god-father of British music and the generous benefactor of British composers) came to the rescue with characteristic alacrity. Hearing that the Deliuses found it necessary to sell their lovely Grez home he bought it from them, in quite a businesslike way, and afterwards handed them a paper in which the place was deeded over to them for their lifetimes. Yet Delius had always (good-humoredly and uncensuringly, of course) called Gardiner "the most selfish man in the world"; showing that even the intuition of international composers may fail occasionally.

Safeguarding a Score

During the war he wrote A Pagan Requiem, dedicated to all the young men of all countries that had died in the war, and with the voluminous manuscript of the full score of this composition strapped to his chest, underneath his clothes (in case of shipwreck), he, accompanied by his wife, crossed the submarine-threatened Channel from France to England.

Added to his Yorkshire accent were certain un-English words and phrases (quite unconscious, of course) that lent quaintness to his speech and were the result of so many years of residence in France, Germany and Scandinavia (Delius spent seventeen summers in Norway). One day when he was lamenting the backwardness of music in England he wound up with: "and it's all because of that old canal"—meaning that the English Channel produced insularity. In German and Scandinavian the words for "channel" and "canal" are identical.

In the first weeks of the war the German advance upon Paris threatened Grez and the Deliuses had to flee southward, enduring a long and trying journey in an open railway truck. These and other trials and nervous strains during the war are believed by many to have broken his health (never strong) and paved the way for his blindness and partial paralysis, which loomed up around 1922 (when Delius was about fifty-nine) and were established by 1924. That he was able to live for another ten years was clearly the result of the loving care and wise planning that his utterly devoted wife lavished upon him. Never was invalid better and more tenderly tended and catered for; physically by Jelka and by a succession of male German nurses; artistically by radio, readings aloud and by visits from musicians who played his music to him.

Vision of Spiritual Beauty

Delius in his invalid chair, emaciated but alert, was a vision of spiritual beauty. He never seemed unhappy or broken in spirit by his helplessness—though perhaps only he and Jelka could really judge of that. He listened contentedly to book after book of Edgar Wallace, in German translations, read aloud to him by his German nurse, never correcting the latter when he repeatedly pronounced the author's name "Val-la-kay"—an instance of Delius' almost Oriental passiveness and stoicism.

Another instance of manly stoicism occurred when several of us were rowing him—blind and upright in his chair in the middle of the boat—along the romantically pretty stream that flows past his house. The oar of a passing skiff grazed his chest—not at all violently, but enough, one might think, to upset such a frail invalid. But all Delius said was: "What's that?" with gentle inquisitiveness.

The afore-mentioned German male nurses (one after the other) came to nurse him because they were members of a Protestant Christian brotherhood that laid the obligations of self-sacrificial service upon its members. Yet although he owed the boon of their service to their religious doctrines Delius never dreamed of refraining from spouting his usual atheistic tirades against Christianity in their presence. Delius strove manfully, by constant argument, to undermine their religious beliefs, and in the case of one succeeded, I believe.

FREDERICK DELIUS,
from a photograph made in his youth.

This Brother voiced to me one day his surprise that Delius was so anti-Christian and asked me if I were religious. I told him I was not. "And yet you are what I would call a good man, and so is Mr. Delius," said the puzzled Brother. This Brother became deeply attached to Delius, and when, being removed to other service, he begged his Order to allow him to return to Delius and they refused, he killed himself.

The Help of Eric Fenby

Delius had the power to awaken quite unusual devotion in some natures—not that this seems surprising in one possessing so much greater depth of feeling, a brain so much clearer-seeing, and a moral (or shall we call it "immoral"?) courage so much more relentless than most men's. Around 1929 a young North-English musician, composer and organist, Eric Fenby by name, wrote to Delius, saying that he worshipped his music so greatly that he was willing to come to Grez and devote his life to him for several years—act as his musical amanuensis or in any other musical capacity desired. Delius accepted the young man's offer and Fenby was soon installed at Grez, completing Delius' unfinished works from the latter's dictating—an almost insuperable task that both of them accomplished with almost unbelievable concentration and application, giving the world of music a whole sheaf of significant Delius works which without Fenby would forever have remained unfinished, unrealized. The mode of procedure (as described to me) must be unique in musical composition:

Fenby: "What shall we do today?"

Delius: "Get that manuscript with Air and Dance written above it and look up the end where there is a melody without accompaniment. (When M.S. is produced.) Now put chords to it like those at the end of the Prelude to Hassan."

Fenby: "Something like this?"

Delius: "No, make them sound more hollow. Use more open fifths, like in the 3/2 section for extended strings somewhere near the beginning of The Song of the High Hills. Yes, that's excellent, my lad." (Etc., etc.)

Some of these works, completed through Fenby's amanuensis-ship, were included in the six-day Delius Festival that Sir Thomas Beecham (using several choirs and orchestras) gave in London in 1930, with the invalid composer-genius present, to whom it must have seemed the crowning æsthetic event of his life.

Delius (as may be imagined from what I wrote above) was always a great champion of Grieg's music. A group of modern French composers were engaged in their favorite discussion: To what music is modern French music indebted? With the inevitable reply: To Rameau, Couperin, Lully, and so on. At this point Delius chimed in: "Fiddlesticks! Modern French music is simply Grieg, plus the third act of Tristan." To which Ravel replied: *"C'est vrai, c'la. Nous sommes toujours injuste envers Grieg."* (That is true. We are always unjust to Grieg.)

The Wrong-Note Craze

Delius preferred Ravel's music to Debussy's—an unusual judgment. He detested Brahms and made great fun of the Mozart-cult. ("If a man tells me he likes Mozart I know in advance he's a bad musician.") Haydn and Beethoven he liked no better, and it was impossible to interest him in Richard Strauss or Stravinsky and other would-be moderns. Schönbergism he dubbed "the wrong note craze," and when a young Hungarian musician played some Hindemith to him Delius burst out with: "I only know one thing; that that composer has a vulgar soul (*eine gemeine Seele*)."

As far as I can remember he never varied in his admiration for Bach, Chopin, Wagner and Grieg; though even here it was difficult to foresee his changing moods. One year he would say, "Play me lots of Bach." When I would return next year with my trunk full of Bach he would exclaim: "You know Bach bores me. Can't you play me Chopin's F minor Ballade—the best of the lot?"

In literature Delius and I got on as well as we did in music, for we had in common an almost boundless admiration for the fearlessness and straightness of Scandinavian thinking and its manifestation in books. I never heard Delius adversely criticize the Icelandic Sagas, or waver in his allegiance to the prose and poetry of J. P. Jacobsen and the Norwegian fairy stories collected by Asbjörnsen and Moe (these fairy tales inspiring his orchestral piece Aventyr). He worshipped at the shrines of those two great seers, Walt Whitman and Nietzsche, basing his Sea-Drift upon the former, his A Mass of Life upon the latter.

Delius was very open to influence. Immediately he met me and heard my music he adopted three of my ideas and procedures:

(1) After hearing my Hillsongs (I and II) he wrote his The Song of the High Hills.

(2) After hearing my passacaglia, Green Bushes, he wrote his Brigg Fair and Dance Rhapsody in somewhat similar passacaglia-like forms—as contrasted with the variation form he had used in Appalachia.

(3) After hearing my "wordless syllables" in such numbers as my choral Irish Tune from County Derry he adopted that method (in The Song of the High Hills, etc.) and abandoned the "la la" method employed by him in Appalachia.

That he could so readily absorb the methods and attitudes of a man twenty years younger than himself proves the elasticity of his mind in middle age. The borrowings I am alluding to are perfectly compatible with intense originality; for it is a fact that anything Delius absorbed into his music became instantly and fully his own. Delius said to me more than once: "I am an affirmative nature (*eine bejahende Natur*)," and no truer words could be said of his whole personality.

In Love with Life Itself

He was in love with life itself, but not with men's views or interpretations of life. Thus he threw himself wholeheartedly into all life's joys (at least, those that pleased him) while he was entirely deaf to all moral

(*Continued on page* 19)

[2] At that time I (then about twenty-seven) had resolved to avoid all public performances of my compositions until I was forty.

IN NEXT WEEK'S ISSUE

THE PASSING OF YUNG GOURD

By GUSTAV KLEMM

Worcester Jubilee Festival Is Notable Musical Event

(Continued from page 5)

each other. Miss Vreeland sang the soprano rôle with clarity of tone and distinction of delivery. Miss Stevens, the contralto, gave the passages assigned to her vocal richness and expressive power. Mr. Jagel loosed without stint the glories of his tenor voice, and Mr. Greenwell, in the part of the narrator, was impressive musically and interpretatively. There was an audience of 3,000 at this event, and long and hearty applause greeted Mr. Stoessel as he mounted the podium, and like tribute was paid to artists and chorus.

CARL FRIEDBERG PLAYS

Bach, Beethoven and Wagner excerpts regaled the audience at the second concert. The soloist of the evening was Carl Friedberg, pianist, who made his initial appearance at the Worcester festivals in the Beethoven concerto in C minor for piano and orchestra. At the conclusion of this number, Mr. Friedberg received a tremendous ovation, and was recalled nine times, a tribute surely his due for the dignity, beauty and brilliance of his playing. Mr. Friedberg captured with rare fidelity the majestic spirit of Beethoven's music.

The opening number brought further opportunity for the chorus to display their seasoned art in four choruses from Bach's B minor Mass. Following Mr. Friedberg's performance came Act III of Tristan and Isolde and the Transformation and Holy Grail Scene from Parsifal. The cast for the former operatic excerpt comprised Elsa Alsen (Isolde), Frederick Jagel (Tristan), Risé Stevens (Brangäne), Julius Huehn (Kurvenal), Gean Greenwell (King Mark), Roland Partridge (Shepherd-Melot) and Helmsman (Robert Crawford). Mme. Alsen is renowned in this rôle, and on this occasion sang with her full powers of noble tone and exquisite feeling. Mr. Jagel was a Tristan of vocal beauty and impassioned interpretation. Miss Stevens scored in the contralto part, and Mr. Huehn sang with breadth, volume and dramatic effect. The King Mark of Mr. Greenwell was a figure of power and dignity.

Wednesday afternoon was devoted to the children, offering an excerpt from Gounod's The Queen of Sheba, the Glazounoff concerto in A minor for violin and orchestra, with Joseph Knitzer, soloist; Weingartner's orchestration of Weber's Invitation to the Dance; a group of arias, sung by Miss Stevens to orchestral accompaniment; Griffes' The White Peacock, in the orchestration of Mr. Stoessel; and Russian sailors dance from Glière's ballet, Red Poppy. This vivid tonal list received a treatment of vivacity and abiding interest. Mr. Knitzer won delighted plaudits from the young listeners for his deft and colorful performance in the concerto, and Miss Stevens proved as pleasing to junior as to adult musical taste. The attendance was estimated to come to more than 2,000 children.

PREMIÈRE OF NABOKOFF CANTATA

The program described the fourth concert as Orchestral Night, Featuring Soloists, and the occasion included the American première of Job, a short oratorio for soloists, chorus and orchestra by Nicholas Nabokoff. All five soloists, Mr. Huehn, Mr. Terry, Mr. Partridge, Mr. Crawford and Mr. Greenwell acquitted themselves meritoriously. In the subsequent number, An Afternoon of a Faun (Debussy), Georges Barrère, who played the flute portions, received so much applause that Mr. Stoessel called him out to acknowledge the enthusiasm of the audience. The orchestra continued to win the warm and fully justified approval of the assembly in passages by Rimsky-Korsakoff and Edward Elgar. Susanne Fisher, appearing in arias from Franco Faccio's Hamlet and Weber's Der Freischütz, with orchestral background, was given a hearty welcome. Miss Fisher is an American, a member of the Berlin State Opera. She made a special trip to her own country to sing at the Worcester Festival, returning soon after for further operatic engagements in Europe. This was her début at these festivals, and her beauty of voice and person won her enviable acclaim.

BORI FÊTED WITH ORCHESTRA

Lucrezia Bori was the bright particular satellite of Artist's Night (Friday). Arias with orchestra presenting Miss Bori included two from Mozart's Marriage of Figaro and the Gavotte from Massenet's Manon. With Frederick Bristol as accompanist, the soprano offered songs with piano background. Miss Bori is one of the most widely known as well as one of the best loved personalities of American music life. Her charm of stage presence and the superlative qualities of her voice had won the public of this country, even before her services in the campaign for the continuance of the Metropolitan Opera gave her a position unique in our annals of tonal art. Miss Bori cast her customary enchantment, and received thunderous applause. The orchestra played Daniel Gregory Mason's suite after English folk songs, Tschaikowsky's fantasy, Romeo and Juliet, and Johann Strauss' Artist's Life. A choral group brought Beethoven's The Heavens Are Telling, two Negro spirituals and the finale from Act II of Aida. During the intermission, telegrams from the President of the United States and the Governor of Massachusetts were read, congratulating the people of Worcester on the long and successful continuance of the annual festival. Mr. Stoessel was presented with a silver service by the officials of the Worcester Festival, in recognition of his decade of leadership.

MADAM BUTTERFLY SUNG

The culminating event of the Diamond Jubilee festival, which took place on Saturday night, was a performance of Puccini's Madam Butterfly. Susanne Fisher was in the title rôle, an ornamental heroine, combining vocalism of a high order with a dramatic portrayal of poignancy and appeal. Mr. Jagel, as Pinkerton, sang with virile tone and acted with taste and restraint. The part of Suzuki was taken by Joan Peebles, a singer of histrionic ability and vocal loveliness. Mr. Crawford was excellent as Sharpless. The others in the cast were Miss Stevens, and Messrs. Terry, Greenwell, Partridge and Samuel Rea.

Most of the social events which marked the Jubilee, including the ball on Friday night, were held at the Hotel Bancroft. There was a reception on Tuesday at the Worcester Club.

JOHN CHARLES THOMAS

will give his first New York recital of the season at the Town Hall on October 14.

Cleveland Orchestra Schedules Shostakovitch Opera

The first major operatic work to come from Soviet Russia will be presented on March 7 and 9 by the Cleveland Orchestra, under Artur Rodzinski, in Severance Hall, Cleveland, as one of the featured stage performances of the orchestra's season, which combines eighteen pairs of symphony concerts and the staged presentations of six grand operas. The opera is Dmitri Shostakovitch's new work, Lady Macbeth of Mtsensk, which Rodzinski saw five times at Leningrad and Moscow this summer and for which he immediately negotiated for American presentations.

The opera is set in the village of Mtsensk in Russia in 1840 and is in four acts and nine scenes. There are nineteen characters, of which twelve have important parts, and several choruses of servants, convicts, working women, guests at the wedding and policemen.

Briefly, the story is that of a merchant, his father, his wife, his servants and of the hopeless underlings who depend upon them, the greedy clerks who rob them and the dull-witted police who prey upon them. Katerina, the wife, no longer loves her weak husband. She is interested in the new clerk-servant, Sergei, and when her husband goes to repair the burst dam, she is easily led astray by Sergei. The father-in-law sees them together in her bedroom and flogs Sergei. Katerina kills him with poisoned mushrooms. The husband returns (and by this time Katerina wishes to marry Sergei) and Katerina kills him, too. The servants expose them to the police and Katerina and Sergei are condemned to exile. As they travel toward Siberia, Sergei forsakes Katerina for a new flame, Sonetka, and so Katerina kills her rival and herself.

According to Shostakovitch, he selected this particular subject for an opera because in Russian literature he believes there is no more expressive example of classical work which depicts the position of women during the pre-revolutionary days in Russia, and because in the development of Soviet opera the inheritance from Russian classical literature is as yet little used.

Artur Rodzinski Marries Haline Wieniawski

Dr. Artur Rodzinski, conductor of the Cleveland Orchestra, has announced his marriage to Haline Lilpop Wieniawski, granddaughter of Henri Wieniawski, violinist and composer. The wedding took place on July 9 in Warsaw, Poland.

Metropolitan Opera Début for National Federation Winner

The Metropolitan Opera Association, through the Schubert Memorial, Inc., has offered to the young artist selected by the competition sponsored by the National Federation of Music Clubs, a début in a major rôle at the Metropolitan. Contestants must appear first in the state, then in the district, winners in the district passing on to the national contest to be held in Philadelphia at the National Biennial on April 24. The eastern metropolitan district comprises New Jersey, Pennsylvania, Delaware and New York. This contest is for the best opera voice, high or low, male or female, and the winner will also receive the federation award of $1,000.

The National Federation of Music Clubs offers again, beside the opera prize, four awards of $1,000 each for male voice, female voice, piano and violin. In addition to these prizes, the winners in the violin and piano classes may be chosen for the début with the Philadelphia Orchestra offered by the Schubert Memorial, Inc. The contest bulletins, giving full particulars as to the requirements, are now ready for distribution. All applicants should apply to the state contest chairman, Mrs. Florence Otis, 155 East Forty-seventh Street, New York, N. Y., if they desire to compete in New York State.

San Francisco Symphony Orchestra Plans Season of Twelve Weeks

Dobrowen to Be Sole Conductor of Series Opening in January—John Pennington Engaged as Concertmaster, Horace Britt to Head Cello Section—New String Quartet Makes Début

SAN FRANCISCO.—The Musical Association of San Francisco (Richard M. Tobin, president) announces the engagement of John Pennington as concertmaster of the San Francisco Symphony Orchestra for the season of 1934-35. Mr. Pennington will take the place of Naoum Blinder, whose two-year contract expired last spring and which was not renewed. Mr. Pennington is already known and admired in San Francisco through his frequent appearances with the London String Quartet. With this fine artist occupying the first chair, the violin section of the San Francisco Symphony Orchestra should be greatly strengthened.

Provided the Musical Association can secure the permission of the Musicians' Union to import other symphony musicians, Horace Britt will be engaged to lead the cellos of the orchestra. This excellent artist is by no means a stranger in this city, for it will be recalled that during the régime of Alfred Hertz as regular conductor of the San Francisco Symphony Orchestra, Mr. Britt served as principal cellist for many years. When he resigned his position to go east, Mr. Britt left a spot in the orchestra that not one of his successors has ever been able to fill as satisfactorily. Therefore, Mr. Britt would certainly prove a most welcome and valuable acquisition to the orchestra.

TENTATIVE ORCHESTRAL SCHEDULE

Although plans for the forthcoming season have not as yet been worked out to the last detail, the Musical Association of San Francisco, which maintains the San Francisco Symphony Orchestra, has issued a statement to the effect that there will be a twelve weeks' season, beginning on the first Friday afternoon in January and ending the latter part of March. Issay Dobrowen will return to fulfill the last year of his three-year contract as conductor of the San Francisco organization. Whether or not Mr. Dobrowen's contract will be renewed at its expiration, is a matter to be decided by the board of directors at a later date. There will be no other conductor to share the podium with Mr. Dobrowen this year.

In view of the fact that San Francisco symphony devotees are constantly hearing the finest symphony orchestras and programs that come to them from the East via the radio, the management of the San Francisco Symphony Orchestra is making every effort to make the forthcoming series of concerts as pretentious as possible. Not only is it the management's intention that the orchestra itself should be improved wherever possible, but likewise the programs. Negotiations are now pending with several eminent artists for solo appearances, and any number of novel and interesting compositions are being considered for presentation.

The Musical Association of San Francisco is determined that the San Francisco Symphony Orchestra shall continue as the leading cultural and educational institution of the Far West.

SAN FRANCISCO QUARTET IN DÉBUT

The newly formed San Francisco String Quartet, the personnel of which consists of Naoum Blinder, first violin, Eugene Heyes, second violin, Lajos Fenster, viola, and Willem Dehe, cello, made its début at the Century Club. If applause is an indication of an organization's success, then it can be truthfully reported that the San Francisco String Quartet was very successful. The large audience, which included many persons who figure prominently in San Francisco's social and musical circles, listened with genuine interest and pleasure to the quartet's interpretation of Mozart's quartet in F major and Dohnányi's quartet in D flat major, op. 15. As each artist of the ensemble is a sterling musician, a master of his chosen instrument and an ensemble player of wide experience, the San Francisco String Quartet is well equipped for the task it has undertaken and should play an important part in the musical life of this city. The two works programmed were played with good tone and intelligent interpretation.

This organization is to give two different series during the winter music season—one series will include five concerts in private homes; the other, also consisting of five concerts, will be presented at the Community Playhouse. Lovers of chamber music may look forward to the San Francisco String Quartet's future performances with pleasurable anticipation. C. H. A.

Daughter Born to Mr. and Mrs. Vladimir Horowitz

MILAN.—Vladimir Horowitz and his wife, the former Wanda Toscanini, daughter of Arturo Toscanini, are the parents of a daughter, Sonya, born here on October 2. C.

Mexico Palace of Arts Is Inaugurated

MEXICO CITY.—The Palacio de Bellas Artes recently was opened, after a series of postponements of this event. Jascha Heifetz was the first artist to play in the new edifice, giving a morning recital. The following day the London String Quartet was heard in its Mexican début. Carlos Chavez, director of the Symphony Orchestra of Mexico, was honored at the first symphonic program, his "proletarian symphony," Llamadas, receiving its world premiere. This work is for full orchestra and a chorus of 700 voices.

R. P.

Los Angeles Eager to Assure Continuance of Its Orchestra

Campaign for Refinancing Gains Momentum—Operatic Events in November Will Include Local Premières of Works and Débuts of Singers—Much Chamber Music on Schedule

LOS ANGELES.—Growing success of the Philharmonic Orchestra concert continuance campaign is to be reported. While the daily average for contributions for the first week of the drive amounted to three hundred donations in one and two dollar amounts from persons in every walk of life, the first two days of the second week saw this volume increased to an average of $1,000. It is expected that this pace can be maintained because the appeal is beginning to extend beyond the confines of the city. It is hoped to reach 100,000 music lovers through a corps of volunteer speakers and thereby to obtain an immense number of small donations. A group of leading business men under the chairmanship of A. C. Blach expects to obtain a substantial total of gifts in rather "round" sums. Comprehensive plans have been drafted by Harvey S. Mudd, president of the recently formed Southern California Symphony Association to make the organization an all-Southland institution.

Detailed negotiations with Otto Klemperer, now guest conductor with the New York Philharmonic-Symphony Orchestra, are under way regarding certain details of the season and pertaining to replacements of several important players who have accepted other engagements. Some of these have signed lucrative recording contracts with Hollywood film studios.

Auspicious, too, is the announcement that a small group of business men have banded together and guaranteed half of the conductor's salary as a tangible token of their belief in his musical message for Southern California. The opening concerts are planned to begin November 15-16 at the Philharmonic Auditorium.

Altogether, a vital music season is to be expected. Diverse influences will lend impetus to artistic enterprise here. For instance Arnold Schönberg has arrived here for the winter. He is residing in Pasadena. In not too distant Santa Barbara, Leopold Stokowski's Architect is building a home for the Philadelphia *maestro*.

Strong recital courses have been announced by Impresario Behymer and Manager Armitage. The former opens October 23 with Fritz Kreisler, the latter two days afterwards with Sigrid Onegin.

NOVELTIES FOR OPERA SEASON

The early part of November will usher in a short but worthwhile opera season, Gaetano Merola bringing his ensemble down from San Francisco for a series under the Behymer management at the Shrine Auditorium. On November 3, Alfred Hertz will direct the first local hearing of Smetana's Bartered Bride with Elisabeth Rethberg and Mario Chamlee in the principal rôles. Doris Kenyon and Nelson Eddy are to make their operatic débuts in Wolf-Ferrari's Secret of Suzanne, which is to be followed the same evening by a production of Rimsky-Korsakoff's Coq d'Or, originally staged for San Francisco by Alfred Bolm. In Carmen, Ninon Vallin from Paris makes her local début while Manon occasions the first stage appearance here in lyric drama of Richard Crooks. Conductors for the season besides Hertz are Merola, Pietro Cimini, of Los Angeles, and Wilfred Pelletier from the Metropolitan.

Chamber music lovers likewise will enjoy more than the usual number of programs during the coming winter. The Los Angeles Chamber Music Society has doubled its schedule to six concerts by the Vertchamp Quartet, the preliminary syllabus mentioning Schönberg as guest artist. This concert cycle is not to take place downtown, but in Hollywood.

Downtown chamber music events include the regular series of the Bartlett-Frankel Quartet, ensemble programs by the Noack Quartet and the newly founded Nathan Abbas String Quartet, Mr. Abbas having come here about six months ago from San Francisco.

Alice Coleman Batchelder's series, although played at the Pasadena Community Playhouse must be included here because it is attracting numerous patrons from the musical community at large. This series commences November 18 with a double program, devoted entirely to works of Bach. Among chief offerings are a two-piano arrangement of the Kunst der Fuge, which the arranger, Richard Buhlig will present together with Wesley Kuhle (a nephew of the late Edward Krehbiel). The Smallman A Cappella Choir will play rarely heard works of the great cantor. In addition Mrs. Batchelder has announced for subsequent dates the Glazounoff String Quartet (scheduled also in Los Angeles in another program), the Carmel Piano Quartet, the Instrumental Quintet from Paris, and the Budapest String Quartet.

While Mrs. Elizabeth Sprague Coolidge has not yet announced her plans, it is fairly certain that her benefactions will include Los Angeles also during this winter season. This city will hear a larger number of concerts than last year and on the whole more outstanding personalities in one half year than in recent winters. B. D. U.

ROSA PONSELLE,
soprano of the Metropolitan Opera, is featured every Monday night on the Chesterfield Hour over Station WABC.
(Photo by Laviosa.)

Kreisler Opens New York Season

Old-timers and newer musical recruits were on hand at this Carnegie Hall matinee, to commune with the performances of Fritz Kreisler, the grizzled and somewhat grim veteran of the violin.

His grimness is only in his features, however, and reflects his intense absorption in the music and his deep sincerity in its interpretation. The playing has lost none of its feeling, warmth of tone, or variety in nuancing.

The aforementioned old-timers renewed association with qualities long familiar to them in the performances of Kreisler; the younger listeners learned the ageless lesson that a true artist puts the spirit of music before the desire to titillate or astonish with its execution—even though they might occasionally have missed entirely faultless technic and impeccability of intonation.

Kreisler won resounding acclaim with his performances of Handel's A major sonata; Bach's B minor partita (for violin alone) Mozart's G major concerto; Korngold's suite, Much Ado About Nothing (transcribed by the composer), two Slavonic Dances, Dvorak-Kreisler; and Spanish Dance, from La Vida Breve, De Falla.

Carl Lamson, the traditional accompanist of Kreisler, had reliability and seasoned acquaintance with the intentions of the soloist. B.

Field Succeeds Flagler as Philharmonic Head

Marshall Field has been elected president of the Philharmonic Symphony Society of New York, succeeding Harry Harkness Flagler, who resigned his office on account of failing health. Mr. Flager retains his membership in the board of directors of the society, although he withdrew from his duties as chairman of the pension fund and member of the executive committee. His resignation was accepted at a meeting on October 3 at the offices of Clarence H. Mackay, chairman of the board of directors. At the meeting a resolution was passed, expressing the regret Mr. Flagler's associates felt at his action. Edwin T. Rice was elected chairman of the pension fund. Mr. Flagler had been president of the society since the Philharmonic merged with the New York Symphony in May, 1928.

Josef Lhevinne's New York Recital Program

Josef Lhevinne, after devoting the majority of his New York programs for the last two years exclusively to Chopin, is this year to give a list of miscellaneous musical numbers at his recital in Carnegie Hall, October 27. On this program are seldom-played sonatas, works of Beethoven, Schumann and Debussy, and, in answer to many requests, an extensive group of Chopin.

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Detroit Music Circles Look Forward To Concerts of Pre-Depression Scope

Symphony Orchestra under Gabrilowitsch Will Present Eminent Soloists and Operas—Recital Series Booked by Leading Organizations

DETROIT, MICH.—Music lovers of Detroit look forward with pleasure to the coming season, which opens on October 8 with a recital in the Masonic Temple by Fritz Kreisler. On the same series will be heard Rachmaninoff, Dusolina, Giannini, Poldi Mildner, and two artists of the Metropolitan Opera, Ezio Pinza and Lauritz Melchior, the latter making their local débuts. The Monte Carlo Ballet Russe is an attraction of the Masonic Auditorium series both for music lovers and followers of the terpsichorean art.

NOTABLE SYMPHONIC SCHEDULE

The Detroit Symphony Orchestra anticipates a fine season. Its series opens with an orchestral concert directed by Ossip Gabrilowitsch, who returns fresh from triumphs in Chicago and the Hollywood Bowl. Glancing through the list of the many and distinguished soloists who will honor us with their presence, one is led to feel that at least some of the unfortunate consequences of the depression are fading away. The stage of Orchestra Hall is being newly decorated to furnish a more artistic background for the orchestra and its guests. On November 8, Bronislaw Huberman will be the first soloist, followed on November 22 by Harold Bauer. Raya Garbousova, Russian cellist, will be heard December 16, and a week later Hulda Lashanska, soprano. Yehudi Menuhin will open the year 1935 and will be followed by Myra Hess January 10, and Lotte Lehmann January 31. The coming of the eminent Artur Schnabel on February 14, will be eagerly anticipated. As is usual with the Detroit Symphony Orchestra, Ossip Gabrilowitsch will appear at the last concert in the dual rôle of pianist and director. During the week preceding the close of the orchestra season, Albert Spalding comes as soloist. It is to be hoped that some day these two artists may be persuaded to play a sonata recital of the type they have given in New York during the last winter. The public of Detroit is destitute of that form of musical expression and there is a need of it.

OPERAS TO BE STAGED BY ORCHESTRA

Among other activities of the Detroit Symphony Orchestra will be the production of Tristan and Isolde directed by Mr. Gabrilowitsch, and featuring Elsa Alsen, soprano, Margaret Matzenauer contralto, Paul Althouse, tenor, and Fred Patton, bass, and other eminent operatic artists. The Secret of Suzanne will also be produced under the direction of Victor Kolar. It is perhaps the realization that Detroit is an opera-starved city which prompted this innovation which without a doubt meets with the approval of Orchestra Hall audiences. The Ford Motor Car Company is sponsoring a series of thirty-nine weekly broadcasts over the Columbia network, beginning October 7. The success of the orchestra at the Ford Symphony Gardens of the Century of Progress has convinced its supporters that this excellent organization should be heard outside of its home town, and it is most fitting that it should be sponsored by an industry which has also brought fame and honor to Detroit.

OTHER CONCERT ACTIVITIES

The Detroit Concert Society, which gives its concerts in Orchestra Hall, is presenting an array of artists which includes Nino Martini, Lawrence Tibbett, Jascha Heifetz, Lily Pons and Jose Iturbi. A fairly complete musical season is thus assured this city.

Other musical societies such as the Tuesday Musicale, the Orpheus Club, the Detroit String Quartet, and the local chapter of Pro-Musica, are planning attractive events. In addition to the ten morning concerts given by active members of the Tuesday Musicale, the society brings Josef and Rosina Lhevinne in a recital of music for two pianos, and also Edward Kane, winner of the Atwater-Kent and National Federation prizes, Ninon Vallin, French soprano and exponent of the songs of Debussy and Fauré.

Pro-Musica, which in the past has earned our gratitude for having brought to the shores of Lake St. Clair such distinguished artists and composers as Honegger, Ravel, Respighi and others, is looking forward to an interesting season. While arrangements are not completed, it is hoped that we shall have the opportunity of hearing the Paris Instrumental Quintet in works of Milhaud and Honegger, and also Filip Lazar, French composer and pianist. Mr. Lazar is being presented in both New York and Boston this season by Koussevitzky.

No account of music in Detroit would be complete without mention of the name of the director of the Detroit Civic Opera, Thaddeus Wronski. Mr. Wronski promises us three operas. First there will be Faust, and then in contrast Deems Taylor's Peter Ibbetson. Another novelty, Puccini's La Rondine, will be the third opera. R. M.

Refice Opera and Works by Native Composers Heard in Buenos Aires

Final Span of Colon Season Brings Restoration of Flying Dutchman and Scores by Boero and Gaito—Claudia Muzio Hailed in Title Rôle of Sacred Drama, Cecilia

(By special cable to the Musical Courier)

BUENOS AIRES.—The opera Cecilia, presented at the Colon with Claudia Muzio as the acclaimed heroine, was an enormous success. Licinio Refice, the composer, conducted. J. M. W.

FLYING DUTCHMAN RESTORED

BUENOS AIRES.—Wagner's Der Fliegende Holländer, recently restored, was really a novelty as this work had its last performance at the former Colon in 1887, and the subsequent generations of music-lovers here have heard only the overture, frequently played in concert, and Senta's ballad, another familiar excerpt. The Wagner work had a triumph at the Colon, and doubtless will be an addition to the theatre's repertoire. Its performance was the best interpretation of the German season. Margaret Teschemacher, as Senta, established herself as one of the most outstanding lyric sopranos to visit us lately. Her voice, one of beautiful quality, had the power and splendor of a dramatic soprano when the score required and she displayed lovely tones in the Ballade and deep emotion in the duet with Walter Grossman, who performed the rôle of The Dutchman. This baritone offered a superb performance of his difficult part, and histrionically and vocally achieved success.

Alexander Kipnis provided an expert delineation of Daland, and the cast was completed by Gothelf Pistor (Erik), Hans Fleischer (Pilot) and Camila Kallab (Maria), who gave an efficient account of themselves.

The chorus was heard in a brilliant performance under the direction of Rafael Terragnolo. The new decorations, painted by Kautzky, were admired by the audience, who gave the whole production an enthusiastic reception, applauding warmly the singers and the conductor, Fritz Busch, who presented a magnificent orchestral version. Fliegende Holländer was repeated with the same cast, with the exception that the rôles of Daland and Erik were taken by Helmuth Schweebs and Willi Worle, who achieved success in the later performance.

ARGENTINIAN WORKS PRODUCED

The winter season of the opera closed with the production of two Argentinian works, El Matrero by Felipe Boero with libretto by Yamandu Rodriguez, and the ballet La Flor del Irupe of Constantino Gaito. Both works have frequently been heard at the Colon after their auspicious premières in 1929. They may be mentioned as among the most interesting thus far offered by national artists.

El Matrero is a lovely score, containing a selection of national airs, such as the delightful *media caña* of the first act, a regional dance sung by the chorus and excellently projected by Gema Castillo and the ballet corps. There are passages of deep emotion which are masterfully conceived, also introducing reminiscences of the music of the country. The orchestration is well constructed and there are moments of delicate lyricism. The cast included Sara Cesar, Felipe Romito and Pedro Mirassou in the leading rôles. Mme. Cesar displayed vocal charms and acted intelligently as Pontezuela. Felipe Romito gave a convincing portrayal of Don Liborio, singing with finished art and eloquent accent. Pedro Mirassou was successful as Pedro. The decorations, painted by Rodolfo Franco, presented several pictures of poetical significance. Franco Paolantonio conducted with skill and force.

Subsequently, La Flor del Irupe was given with special success for the ballet corps of the Colon under the direction of Boris Romanoff. The *première danseuse*, Lida Martinolli, took the title rôle with refined art and delicacy. The brilliant score, which is also rich in national music and presents an orchestration of the highest modernistic style, was conducted by its composer, Constantino Gaito, who received the warm approval of the audience.

SPRING SEASON OPENED

The spring season began on September 1 with a concert conducted by Jose Maria Castro. The program included Concerto (Vivaldi), Les Preludes of Liszt, Debussy's La Mer, and Le Rossignol by Stravinsky. This interesting list was intelligently conducted by Maestro Castro, who displayed outstanding qualities as orchestral leader. The audience welcomed the conductor and players with enthusiastic applause. Another concert conducted by Castro presented Beethoven's third symphony, Ravel's Spanish Rhapsody and the prelude from Lohengrin and overture to Die Meistersinger. Castro gave brilliant readings which were highly appreciated by the audience. Other concerts announced include Beethoven's Missa Solemnis and ninth symphony under the direction of Fritz Busch.

LA ARGENTINA DELIGHTS

After a few appearances at the Cervantes, La Argentina returned to the Colon stage, where she had scored enormous success last season. The dancer achieved another triumph with her interpretations of Andaluza Sentimental (Turina), Jota Valenciana (Granados), Lagarterana (Guerrero), Puerta de Tierra (Albeniz), Boceto Gitano (M. Infante), Seguidillas (without music), Tango (Ballesteros-Yust) and La Corrida (Valverde) and others. Enthusiastic ovations greeted her programs, and she appeared in five recitals before large audiences which filled the Colon to overflowing.

The spring season includes the performance of several ballets under the direction of Boris Romanoff. The novelties announced were Homage to Schubert (Prokofieff), The Legend of Joseph (Richard Strauss), La Tragedie de Salome (Florent Schmitt). The restorations included Thamar (Balakireff), Chout (Prokofieff), Amor Brujo (Falla), Bolero and La Valse (Ravel), Pulcinella, Le Sacre du Printemps, Petruschka, Fire Bird (Stravinsky), Heumac (P. de Rogatis). Prokofieff's works were offered on the opening night with the Bolero of Ravel. A detailed account of this performance will appear in an early issue of the Musical Courier.

Serge Lifar is also appearing as a guest artist with the Colon's forces.

EVENTS FOR EUCHARISTIC CONGRESS

Scheduled is a performance of The Passion According to St. Matthew (Bach), one of the chief events of the spring season, to be performed under the baton of Fritz Busch with Editha Fleischer, Karin Branzell and Lucy Ritter, and Koloman Von Pataky, Alexander Kipnis, Helmuth Schwebbs, Stephan Ballarini and Victor Bacciato as soloists. This and the local première of Cecilia were announced for production during the session of the International Eucharistic Congress, which commences on October 10. Besides Claudia Muzio (who has returned from Italy after a short absence of two months) others in the cast of the opera are Koloman Von Pataky, Victor Damiani, Felipe Romito and Santiago Font. The stage direction is in charge of Mario Govoni, and Licinio Refice is the conductor. J. M. WHITE.

MICHEL STEIMAN

conducted the opening performance of the Cosmopolitan Opera Association (Max Rabinoff, managing director) at the Hippodrome, New York, on October 8. Mr. Steiman was scheduled to lead Carmen, Boris Godounoff and Lohengrin during the first week of the season. He is under the management of the Musical Art Management Corporation. (Photo by Seidenberg, Paris.)

Cosmopolitan Opera Association Inaugurates Hippodrome Series

Carmen Presented by Organization under Management of Max Rabinoff—Michel Steiman Makes New York Début as Conductor—Cast Headed by Coe Glade and Armand Tokatyan Wins Approval

The Cosmopolitan Opera Association, of which Max Rabinoff, former impresario of the Boston Opera Company, is the moving spirit and managing director, opened an auspicious six weeks' season at the Hippodrome, New York, on October 8. Carmen was the chosen vehicle, and it was performed before a capacity audience which was a cross section of the music-lovers of all walks of life. There were many musical celebrities present, as well as the diplomatic dignitaries of many nations.

Coe Glade was the Carmen of the evening. She had not been heard in this rôle in New York since a performance of the Fides Opera Company at Mecca Temple in the fall of 1933, and her dramatic conception of the part has gained much maturity. There was more emotional fire and less restlessness in her interpretation, and Miss Glade sang with a warmth of tonal utterance that reaped many curtain calls and spontaneous applause. She was particularly effective in the Card Scene of Act III.

Armand Tokatyan, not heard in New York since he severed connections with the Metropolitan several seasons ago, was a Don José of charming presence and vocal merit. His Flower Song brought him an ovation of handclapping, punctured with encore cries, and deservedly so. For Mr. Tokatyan was in excellent voice, his top tones well sustained and always warmly expressive.

Escamillo was capably sung by Carl Schiffeler and his Toreador Song won him the cordial appreciation of the audience. Not only did he sing with vigor, but acted the rôle with finesse.

The other members of the cast, including Thelma Votipka, Georgia Standing, Albert Mahler, Paul Dufos, Amund Sjovik and Pietro Bussy, sang and acted their parts competently. Jana Nigrey, the Micaela, however, could not be heard above the orchestra, so that it was impossible to judge her performance.

RUSSIAN CONDUCTOR IN DÉBUT

Michel Steiman, a Russian conductor, made his American début at this performance. He led his forces with dramatic force, keeping the performance well coördinated. He was fortunate in having an excellent orchestra at his command. The chorus also sang well at his bidding.

Carmen was staged by Dr. Ernst Lert and, though there were slight innovations in direction, these tended to improve the performance rather than detract from it. There was a smoothness of movement by the groups on the stage and, enhanced by the tasteful settings and costumes, the scenes were attractive pictures.

If Carmen is an example of the abilities of Max Rabinoff's organization, it augurs well for an operatic season meriting enthusiastic support from everyone, for the prices charged for tickets will not frighten anyone. H. J.

Great Northern's "Crystal Room" Reopens

The Crystal Room of the Hotel Great Northern, New York, was formally opened on October 12. Angelo Ferdinando has been reëngaged to conduct the hotel's orchestra of fourteen men, the same group that was featured in the Crystal Room last season, as well as over the air. "Santo," the *maitre d'hotel*, will again have charge of the dining-room.

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New York City (National Orchestral Society)
New York City (Recital Nov. 17, Afternoon)
Montreal, Canada (Montreal Orchestra)
Minneapolis, Minn. (Minneapolis Symphony Orchestra)
Chicago, Ill. (Chicago Symphony Orchestra)
Richmond, Va. (Richmond Symphony Orchestra)

In America Until Late December

London Press Reviews, May and June, 1934

"Benno Moiseiwitsch brought his hearers nothing that was not a delight. He brought also yet another of those exceptionally complete interpretations for which the only word is 'ideal'."—*Sunday Times.*

"Many attempt Brahms, but few succeed as did Moiseiwitsch on Saturday afternoon. His program and the playing were an object lesson as to how a piano recital should be run. There was not a dull moment."—*The Star.*

"Moiseiwitsch was in brilliant form on Saturday afternoon. Even in these days when technique is preëminent, he is still one of the greatest of the keyboard."—*News Chronicle.*

"The performances were brilliant and clear throughout."—*Daily Mail.*

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The Steinway Piano Used.

Finds Sway of European Dictators Hampering Individual Expression

Arpád Sándor, Coach and Accompanist, Views Control of Art in the "Totalitarian" State as a Menace to Free Development

Arpád Sándor, pianist, accompanist and coach, returns from a visit to Europe, with the expressed hope that America, from the viewpoint of the arts, will retain the quality of individualism. In his opinion, regimentation and collectivism have no part in the development of æsthetics.

"My trip abroad convinced me," he said, "that with the advent of dictatorship the era of the masses has dawned in many European countries. The new masses, however, are different from those of the pre-dictatorial period. During that earlier period, masses were regarded as something incalculable and spontaneous. They were alive. In the dictatorial era, a new type of mass has emerged. It has nothing of a living organism. It has no spontaneity. It answers the pulling of a lever with deadly exactness. Its movements are calculable. The new mass is, in reality, a mechanism.

"Those who feel themselves as particles of the new mass have no need for artistic sensation. The essence of art is creative personality, but to those enjoying their new rôle of particles of a mechanism, the idea of creative personality appears as something fossilized. Apart from the mass, they say, the individual is nothing. How could it be creative in such a society? Even the leaders and dictators derive their significance from the mechanism of controlled collectivity.

PONDERING THE "FATE" OF ART

"What will be the fate of art in such a world?

"Artists visiting dictatorially ruled countries are deeply impressed by the change in the public appreciation of art. Personality as such is regarded with mistrust. Art no longer seems to be an end in itself. It has, however, acquired new significance as an instrument in the hand of the state.

"Art begins to be administered to the controlled masses. After all, the state under dictatorship is universal, 'totalitarian.' It cannot neglect any branch of cultural life. Under its sway, art is being collectivized. Masses 'are brought into contact' with the theatre, with music, with plastic arts.

"This contact, alas, often lacks spontaneity. In Soviet Russia the secretary of a prominent orchestra told me that they give about 250 concerts a year, attendance being reserved for members of workers' organizations. In some cases, tickets to such events are given as a reward for good work in industry.

"Then again at Bayreuth, the Festspielhaus was filled to a great extent with SA-men (members of the Storm Troops). The exercise of art has ceased to be an adventure. It has become conventionalized. Every element of the uncertain is banned from artistic life. Thus, there is no independent criticism. As public performances take place under the auspices of the state, they cannot be anything but perfect. After every concert one has given one can read the same phrases of polite appreciation. This uniformity of reaction expresses the attitude of dictatorship toward art better than anything else. It reminds artists that their personal effort and personal achievement is not the thing that matters. The main thing is that such and such a work has been performed before such and so many people. The question how it was performed interests only a few incorrigible individualists.

POSSIBILITY OF A NEW MASS CULTURE

"It is often asserted that new artistic life, new collective culture finally will emerge from the enforced contact of the masses with art. I do not deny that such a development is possible. But, at any rate, it is hard for artists to go through the chilly initial phase of the birth of that new culture.

"Critics of the individualist era will object that the usual western concert audience also does not consist solely of music enthusiasts and connoisseurs. This is perfectly true. Audiences flocking together without command are everywhere of a rather mixed character. But, somehow, they are alive. Their warm breath is something different from the indifference of the mechanized crowd. Life may be impure. It is certainly far from representing chemically pure artistic ideal. But art cannot dispense with the contact of life. Will Western civilization as a whole fall under the domination of mechanized masses? Nobody can answer this question now. Personally, I may express the hope that the United States, at least, will not follow the example of European dictatorship in the question of art. It is my impression that a new and more spiritual form of individualism is evolving in this country. In the past, European critics often found that the American cult of personality was superficial and crude. Now, however, we are often struck by a new and deeper appreciation of personality in this country. If this be the lasting character of American cultural evolution, then individualism is not a thing of the past, but of the future." H. D.

Musicians' Emergency Fund Board Convenes

A group of patrons of music gathered at the New York home of Walter Damrosch on October 7 to discuss the plight of needy musicians and artists who have been provided for these past three years by the Musicians' Emergency Fund, Inc. The fund has now exhausted its resources. Among those present were Mrs. Vincent Astor, Harry Harkness Flagler, Mrs. Charles S. Guggenheimer, Paul D. Cravath and Yolanda Mérö-Irion. Mme. Irion reported that from December, 1931, to September, 1934, about $330,000 had been paid out in emergency relief among needy musicians and artists. In addition, 1,200 engagements or employments, aggregating a sum of $150,785.66, were secured for the various artists registered. This money was paid direct to the artist and is not included in the above relief figure. At present, the organization has 1,818 active cases of musicians and artists who merit aid. Of those helped, eighty-two per cent. are American citizens. Dr. Damrosch described conditions in the musical profession as "alarming." At Mrs. Astor's suggestion a meeting is to be called at the home of Dr. Damrosch on October 17, when the directors of the Musicians' Emergency Fund and other friends of music may discuss the situation.

Branscombe Choral Society Organizes

A group of women singers recently organized as the Branscombe Choral, with Gena Branscombe for their conductor and Berthe van den Berg for their accompanist. The officers and chairmen of standing committees elected are: Mary Anna Reed, president; Ethel O'Neill, vice-president; Constance Raynor, secretary; Helen Hawxhurst, treasurer; Ruth Eginton, librarian; Jessica Husk, business manager; Lidora Walling, membership; and Kathryn Wilson, hospitality. Rehearsals are to be held on Monday evenings at seven o'clock at the Broadway Tabernacle, New York. About fifteen additional voices will be accepted and interested women are invited to have an audition at the close of any rehearsal.

Philadelphia Simfonietta to Celebrate Composers' Anniversaries

The Philadelphia Chamber String Simfonietta, of which Fabien Sevitzky is the founder and conductor, announces that its second concert on January 30 will be a commemorative one, consisting entirely of compositions by George Frederic Handel and Johann Sebastian Bach, the 250th anniversary of whose births will be celebrated in 1935. The Simfonietta's third concert in March will celebrate the tenth anniversary of its foundation—its first concert having been given on March 17, 1924, in Gethsemane Baptist Church, Philadelphia.

La Argentina on South American Tour

Fifteen sold-out houses welcomed La Argentina recently upon her return to Buenos Aires. From the Argentine capital, the Spanish dancer crossed the Andes to Santiago de Chile, to make her first visit to that country. From Chile, Mme. Argentina's itinerary will take her by steamer to Peru where she is booked for several appearances in Lima and other cities.

From there she goes to Mexico City and Guadalajara. Continuing her tour to the Pacific Coast, La Argentina will open her American season in Los Angeles on November 22, in a program of new dances and old favorites of her own creation. San Diego, Oakland and San Francisco are also to be visited, after which she comes eastward, visiting and revisiting various cities *en route*.

New York will see La Argentina at Town Hall on December 15.

Seidlova and Seagroatt in Hughes Master Class Recital

One of the most interesting programs of the series given in connection with Edwin Hughes' summer master class for pianists in New York was that of August 8. Anca Seidlova, known for her many appearances in New York and elsewhere, and for her world tour with Renée Chemet, French violinist, shared the program with Laetitia Seagroatt, a young New York pianist, who made her first appearance at the Hughes summer musicales on this occasion.

Miss Seagroatt opened the program with a brilliant performance of the Grieg concerto, displaying sureness and power in her octave and chord work, and a fine musical grasp of the poetic second movement of the concerto. She was vigorously applauded. Mme. Seidlova played a solo group of modern numbers, beginning with two Bohemian Dances by Martinu, which received their first performance in America on this program, and which were performed with characteristic Czechoslovakian rhythm and *élan*. Following these, came the Forlane from Ravel's Le Tombeau de Couperin and the same composer's Alborada del gracioso. For music of this sort Mme. Seidlova shows a decided penchant. The lilting measures of the Forlane formed a marked contrast to the sharply marked Spanish rhythms of the Alborada. The artist closed the printed portion of the program with a delightful performance of the Schumann concerto, adding thereto several encores by Czechoslovakian composers, in response to the enthusiastic applause of the large audience. R. M.

Grisha Goluboff in First New York Program

The eleven-year-old violin prodigy, Grisha Goluboff, will give his first New York recital on November 2 at Town Hall, New York. The boy was last heard here in January, 1933, when he played the Lalo Symphonie Espagnole at the Metropolitan Opera House. Since then his public appearances have been limited to a few engagements—Montreal and Quebec, Can., Chicago and New Haven, Conn., being among the cities which have heard him—and most of his time has been devoted to his general education and musical studies.

Grisha Goluboff was born in San Francisco of Russo-American parentage. He was barely seven when he appeared as soloist with the Los Angeles Philharmonic Orchestra. The following year he played three times with the San Francisco Symphony Orchestra. Chicago heard him for the first time the following January. At nine Grisha went to Europe. He played in Paris, Berlin, Vienna, Budapest, Amsterdam, The Hague, in recital and with leading orchestras. One of the boy's admirers is President Albert Lebrun of France who attended all Grisha's Paris performances. After his last appearance the young violinist was escorted to the President's box by the Minister of Fine Arts.

While in Europe Grisha Goluboff worked with the French violinist Jacques Thibaud. For the past two years he has been studying with Mishel Piastro, concertmaster of the New York Philharmonic-Symphony Orchestra.

Beckett Continues as Richmond Orchestra Conductor

The Richmond (Va.) Symphony Orchestra gives six Monday evening concerts this season in the Mosque Auditorium, featuring as soloists Kathryn Meisle, November 5;

WHEELER BECKETT

Toscha Seidel, November 12; Beveridge Webster, November 19; Albert Spalding, November 26; Rose Tentoni, December 3; and Benno Moiseiwitsch, December 10. There are to be five afternoon concerts for children, November 7, 14, 21 and 28, and December 5.

Wheeler Beckett continues as conductor of the orchestra. Mr. Beckett, for three years a private pupil of Felix Weingartner, was the first American to conduct the Philharmonic Orchestra of Vienna. He has been guest conductor of the Berlin Philharmonic and the Straram Orchestra of Paris. Leonid Bolotine is the new concertmaster this season.

Forsyth Composition Heard in Chicago

Josephine Forsyth's musical setting of The Lord's Prayer was a feature of the recent benefit concert for the Good Will Centre, Chicago, in which 800 singers took part. The program was held in the Hall of States at A Century of Progress. Miss Forsyth was in the city for the performance of her work, and assisted by May Kimberley, played the accompaniments.

Lent to Play with Orchestra

Sylvia Lent will open her 1934-35 season as soloist with the Colorado Springs (Colo.) Symphony Orchestra on October 24. Dates for the violinist to follow this appearance include Milwaukee, Wis., and Atlanta, Ga.

FRANK KNEISEL *VIOLINIST*

"Frank Kneisel's name should be added to the lamentably short list of concert violinists who are distinguished musicians as well as admirable fiddlers."—*Boston Globe.*

"Revealed himself as an eminently competent musician equipped with a resourceful technique, a firm and substantial tone and a clear and jointless legato.—*New York World-Telegram.*

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Conductor-Composer

Press Comments

Joseph Wagner's Rhapsody for piano, clarinet, and strings likewise reflected the impressionistic idiom. It was written with a fine feeling for form, with gusto, freshness and enormous facility.—*New York Times.*

One was constantly impressed with Mr. Wagner's understanding of instrumental effects, his sense of balanced orchestration, as well as his ability in writing for the newer type of individualized choirs, his versatility in the development of his thematic material, his feeling for the need of unity and coherence in all well-made compositions.—*Boston Evening Transcript.*

As a composer Mr. Wagner ranks high among the younger Americans.—*New Brunswick Daily Home News.*

This American composer again proved that he has an idiom of his own, which he employs with persuasive skill.—*Musical Leader.*

Mr. Wagner's Sinfonietta is lively, stimulating, witty.—*Boston Globe.*

Mr. Wagner's "Bas-Relief," a theme and variations, disclosed him as an imaginative composer as well as a capable conductor. The theme was freely treated in modern harmony and in various moods.—*Lowell Courier Citizen.*

NEW PUBLICATIONS

DAVID JAZZ, for Men's Voices and Piano (Small Jazz Band Ad. Lib)
CHOCOLATE PRINCE, for Women's Voices and Piano.
TWO MOMENTS MUSICAL, for Piano Solo (Riker, Brown & Wellington)
CONCERTO MINIATURE, for Piano and Orchestra (in the Press) (M. Witmark & Sons)
TWO MOMENTS MUSICAL, for String Quartette (in the Press) (Crans, Leipzig)

Cleveland Organizations Outline Musical Programs of Brilliance

Winter Concert Series Promise Much Variety and Worth—University and Club Events on Calendar

CLEVELAND, O.—An unusual wealth of musical offerings is promised in Cleveland's concert calendar for the coming season. It would be difficult indeed to point out in retrospect events of similar interest and artistic value even during years of greater prosperity and affluence. In addition to eighteen pairs of symphony concerts and twelve performances of six operas under the baton of Artur Rodzinski, previously mentioned in this column, the Cleveland Concert Course (Mrs. Emil Brudno, manager) is presenting under the auspices of the Cleveland Museum of Art, five events at Public Music Hall. Rachmaninoff and Heifetz will appear in recitals on October 30 and December 11 respectively; a joint program will be given by Lauritz Melchior (in his first Cleveland appearance) and Maria Olszewska on January 8; and Ignaz Friedman and Emanuel Feuermann will join forces in the concluding concert of the series. The Monte Carlo Ballet is to appear on the course for one performance, besides presenting three other evenings with the Cleveland Orchestra during Dr. Rodzinski's engagement in New York, when he will conduct the New York Philharmonic-Symphony Society in eight concerts during Thanksgiving week.

Due to an overwhelming vote favoring music in preference to lectures, the Euclid Avenue Temple is offering Grischa Goluboff, Poldi Mildner, Angna Enters and Victor Chenkin on October 23, November 13, February 19 and March 5, respectively. The balance of this course consists of lectures by Ludwig Lewisohn, Robert La Follette, Dorothy Thompson, Stephen S. Wise and John T. Flynn.

CLUB AND SCHOOL EVENTS

The Singers Club, under the direction of Beryl Rubinstein, will appear in two concerts at Severance Hall, presenting as guest artists Ezio Pinza and the two-piano team of Beryl Rubinstein-Arthur Loesser whose appearances in such capacity are rare occurrences.

Music courses at Western Reserve University this year will be conducted by Arthur W. Quimby and F. Karl Grossman at Cleveland College, offering appreciation and history of music. In the graduate school Arthur Shepherd teaches composition; Melville Smith, counterpoint, and Russell Morgan gives courses in music eduaction.

At the first meeting of the Women's Music Teachers' Club far-reaching plans for the coming year were under discussion. Mrs. Kortheuer (Frances Bolton) gave an interesting talk on the orchestra and its instruments. Rosa Habermann Widder lectured on the first opera of this season's series, Die Walküre, and spoke about world events in music. Mme. Emi de Bidoli gave a résumé of Cyril Scott's work: The Secret Influence of Music Throughout the Ages.

BACH ANNIVERSARY PROGRAMS

Baldwin Wallace Conservatory announces the first in a series of Bach concerts celebrating the 250th anniversary of the birth of Bach by the English pianist Harold Samuel on November 21. The series culminates in June with the third Bach festival, at which the B minor Mass is to be performed.

Walter Pope, professor of music at Western Reserve University, will be heard in a series of lectures on the operas to be given by the Cleveland Orchestra.

TWO CHORUSES TO ASSIST ORCHESTRA

Choruses and ensemble groups are having their innings this year. Every now and then there are reports of new choral groups being formed, each training assiduously under competent leadership and planning public appearances at some time during the season. The Cleveland Orchestra has at present two distinct groups of choruses: the Grand Opera Chorus under the direction of Giacomo Spadoni and the Philharmonic Chorus under the leadership of Griffith Jones, which will join the orchestra in the presentation of the Bach B minor Mass and the Brahms Rhapsodie. Besides the Singers Club and the Orpheus Male Chorus (the two pioneer choruses in Cleveland), there are the Fortnightly Chorus of women's voices (Zoe Long Fouts, director); the Cleveland Ladies' Chorus (William Albert Hughes, director); the United German Choruses under J. Arthur Nusser. Now news reaches this desk of a newly formed East Cleveland Choral Society of 200 voices under the leadership of T. Amos Jones, former faculty member of the Royal Academy of Music, London, England. R. H. W.

SIGISMOND STOJOWSKI

at Mills College, in Oakland, Cal., on the eve of his departure for an extended tour in South America. Mr. Stojowski held a master class at Mills College this summer in the Summer Session of Music and also gave individual lessons. (Photo by Willard Van Dyke.)

Perfield Teachers' Course Offered

Effa Ellis Perfield announces another special free course of morning sessions for teachers, commencing October 19 and continuing through October 26, November 2, 9, 16 and 23. Mrs. Perfield will feature the following subjects: Better Music Material; Trinity Principal Pedagogy—A Science on a Feeling Basis; Better Way to Interest and Educate the Public; and Real Lessons on Rote and Note Playing. Her volume, P. M. B., No. 1 (Play Myself Book), will be fully demonstrated, also the Conceptive Music Book.

Frank Bishop Presents Varvara Yakounchikoff

Frank Bishop is presenting Varvara Yakounchikoff, Russian musicologist and a graduate of the Leningrad Conservatory, in a series of three lectures at his studio in New York. The events are scheduled for October 29, when the Present State of Musical Culture in Soviet Russia will be discussed; November 18, when the subject is A New Phase in Bach Interpretation; and December 17, Vocal Music of the Sixteenth Century.

Emanuel List Returns to America

Emanuel List, baritone of the Metropolitan Opera, arrived from Europe on October 4 by the SS. Manhattan. Mr. List will sing with the Philadelphia Opera Company, before beginning his season with the Metropolitan Opera. In Philadelphia, Mr. List interprets the rôle of King Mark in Tristan and Isolde, October 19, 20 and 23, and the rôle of Baron Ochs in Die Rosenkavalier, November 30, December 1 and 4. In New York, Mr. List will sing with the Philharmonic Symphony Orchestra in three Wagner programs during December, and later in the season gives his first New York song recital.

During his past season with the Metropolitan Opera Mr. List was heard in thirty-four performances, following which he went to Covent Garden, London, where he performed Hagen in Götterdämmerung. He then went to Marienbad where he spent two months taking the *Kur* and sacrificing fifty pounds. In August he went to Salzburg to participate in a performance of Don Giovanni which was directed by Bruno Walter. He also sang the part of Sarastro in Mozart's Magic Flute in Vienna and later gave a program of songs (Schubert and Loewe) over Station WIEN A. G., also two arias by Verdi and Rossini. He will sing the part of Baron Ochs in Rosenkavalier when that opera is given at the Metropolitan Opera during the forthcoming season.

Philadelphia Orchestra in New York

The Philadelphia Orchestra with Leopold Stokowski conducting, will open its seventeenth seeason in New York with the first of eight concerts at Carneige Hall on October 16. Mr. Stokowski will conduct the Philadelphia Orchestra in further concerts in New York on October 30, November 20 and December 18. Otto Klemperer, who makes his début as guest conductor with the Philadelphia Orchestra this season, will conduct the concerts on January 29 and February 19; Eugene Ormandy, conductor of the Minneapolis (Minn.) Symphony Orchestra, March 26; José Iturbi, Spanish pianist and conductor, April 16. At the concert on December 18, Mr. Stokowski will conduct the Bach B minor Mass, which will be given with the Westminster Choir of Princeton, N. J.

Concert Management S. Hurok Announces New Attractions

S. Hurok announced upon his return from Europe that he has completed negotiations for the presentation of numerous attractions this season and next. The Monte Carlo Ballet Russe, which last year was introduced to this country, returns this season. With fifty dancers, an extensive repertoire of productions and an assisting orchestra, this Russian troupe will tour seventy-four cities after a short season in Mexico City, where it inaugurates the new Palace of Fine Arts, and a week's engagement on Broadway, beginning October 15. Leonide Massine again heads the company as *maitre de ballet*, choreographer and principal dancer, and among the leading dancers are Tamara Toumanova, Irina Baronova, Tatiana Riabouchinska. David Lichine, Yurek Shabelevsky and Brigitta Hartwig.

The Vienna Choir Boys (Wiener Saengerknaben) will come back for their third transcontinental tour with a program of new songs and short operas presented in costume. They are booked for sixty-two concerts.

Poldi Mildner, pianist, comes from her native Vienna to begin her third American tour. Miss Mildner was seventeen when she made her New York début in 1932.

After an absence of ten years from this country, Bronislaw Hubermann, violinist, returns for a series of American concerts and symphony engagements throughout the country, including appearances with the New York Philharmonic and symphony orchestras of Boston, Detroit, Cincinnati, Chicago and Cleveland. He is also scheduled to appear in twenty recitals in leading cities.

Clotilde and Alexandre Sakharoff, continental duo-dancers, make their American début this winter in a repertoire of modern and classic dances. These artists have danced in London, Paris, Tokyo, Cairo, Shanghai, Geneva, Zürich and Vienna.

Ruth Abramovitch and Georg Groke, who have abondoned Nazi Germany for Paris and other European capitals, make their first appearance in New York this season. This pair, who in 1932 were awarded first prize at the International Dance Congress in Warsaw, offer a program of lyric and dynamic dances.

Next season marks the American début of Trude Schoop and her company of twenty-two comic dancers. A native Swiss, Miss Schoop has appeared in Germany, Scandinavia and France.

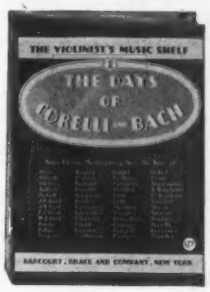
The Russian Cathedral Choir will come to America next season for their first series of performances. These singers have at their head Nicholas Alfonsky, director of the Moscow Cathedral choirs in pre-Soviet days, and Saporoshetz, basso, is one of this company.

Among the concert artists to appear next year under the Hurok aegis are George Youreneff, baritone, who sang in Boris Godounoff this summer at the Lewisohn Stadium; Marian Anderson, contralto; Anatole Kitain, young Russian pianist; Paul Engles, American baritone, and Clarita Martin, American interpreter of Spanish dancing. Mr. Hurok has secured the American rights to Kurt Weill's operetta, A Kingdom for a Cow, which will probably be produced late this season. He also has made arrangements with this composer for the American rights to all of his musical works.

In addition, Mr. Hurok has arranged with Selwyn and Franklin, theatrical producers, for the American appearance of Vicente Escudero and his ensemble of Spanish Gypsy dancers. Mr. Hurok had previously managed two concert tours of Escudero in which the dancer appeared with two partners. This year, however, Escudero introduces to American audiences a Spanish ensemble of eleven dancers, singers and guitarists who have been assembled from the caves of Sacre Monte in Granada. Mr. Hurok has also secured Rafael, exponent of the concertina, who is included with Escudero and Lucienne Boyer in the cast of Continental Varieties, a production which Selwyn and Franklin opened on October 1 at the Little Theatre, New York.

THE DAYS OF CORELLI AND BACH

Violin Solo



This volume, the first in a series to be known as "The Violinist's Music Shelf" presents the choicest works of more than fifty famous English, French, German and Italian composers in the period from 1620 to 1746. There are seventy compositions intrinsically melodic in character. The volume contains 256 pages—96 pages for the violin and 160 pages piano accompaniment, separately bound. The violin part notes are extra large in size and there is an attractive three-color cover.

An unusual feature, not to be found in other collections, is a series of thirty pictures of the great violin masters including Corelli, Tartini, Pugnani, Leclair and Vivaldi, taken from the most authentic sources. A paragraph of biographical, historical or critical comment precedes each composition. By the avoidance of compositions written in strictly contrapuntal forms and selecting those of melodic character, this collection becomes quite as interesting to the violinist as a volume of modern works.

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Changing Conditions in Vocal World Bring New Problems for the Singer

William S. Brady Discusses Need of Providing Opportunities for the Young Artist Who Is Entering Concert and Operatic Career

Changing conditions in the world today are having their effect on the vocal teaching profession, as well as on every other phase of artistic and economic life. William S. Brady, long one of the distinguished exponents of voice pedagogy, has turned his face resolutely toward the future.

"The past was well enough," he said, "but anyone who stays lamenting over days that have gone by will never adapt himself to the new developments which will come in spite of him. Voice teachers, like everyone else today, must be alert to meet new situations.

The Bane of Nationalism

"I think the chief difficulty confronting the members of my profession just now is the problem of how to give their young artists the best opportunity for building a career. In the old days, openings for new talent could be found in Europe, especially in Germany. Singers whose preliminary training in the studio had been completed could obtain actual experience in the theatres and opera houses abroad before they came back to this country to face audiences always hypercritical of American artists.

"Now, however, the exaggerated spirit of nationalism that has swept Europe precludes the American vocal teacher from offering this excellent beginning to his artist-pupils. Only native talent is welcomed by the officials of foreign opera and concert houses.

"Meantime, we in America are thrown back upon our own resources in this respect, and we find them scanty and inadequate. Artistically, as economically, America is in a state of flux, and we hope and expect to emerge with a solution to many problems. What will be the final answer to the one I speak of, I do not pretend to be wise enough to say.

Need for Popular-Priced Opera

"The Metropolitan Opera could help a great deal. Officials of that institution have observed that they are not running a training school for young American singers. Of course they are not, and they should not—altogether; but it seems to me they could do a wonderful work in this direction. With their scenery and equipment they could give a certain number of performances presenting young native talent, and give these at prices sufficiently popular to afford many people a chance to hear opera who otherwise probably would not—certainly not at the Metropolitan.

"Another development which seems to be needed in the United States is an organization which would do for opera what the Theatre Guild and Eva Le Gallienne's Civic Repertory have done for the drama.

"The movies and the radio offer some opportunity to the young singer, and the scope of music thus reproduced will probably grow and serve the double purpose of providing well-paying positions for artists and at the same time educating vast new audiences. Hollywood, since the success of Grace Moore's One Night of Love, seems to be turning to the production of more 'singing pictures.'

"Reproduced music at its best, however, cannot duplicate the beauty and vitality of a performance which takes place before one's eyes. 'The human equation,' that essential and vivid element, is absent from the most perfect mechanization of art.

A Period of Readjustment

"To return to my statement a moment ago that we are now in a state of readjustment. Out of such social upheavals have come great art developments. Beethoven, the musical incarnation of the spirit of liberty, emerged from the war-torn epoch of Napoleon. Wagner was another manifestation of the art spirit after the troubled period of 1848. The Renaissance was a time of vast political ferment as well as artistic growth. Art has an essential relation to social trend. Either it is the complement of lofty social aspirations or represents the balance of idealism against license and degeneration. Always in a civilization there are two spirits—the material and the artistic. It is the part of those whose lives are devoted to art to keep alive the spirit which counteracts materialism. For only through its art can a civilization contribute lasting benefit to humanity. After their politics brought about the inevitable debacle, ancient Egypt, Greece and Rome survived only through their magnificent art.

America a Fertile Field

"America is a fertile field for the growth of art. We have, of course, too many material preoccupations. Machines furnish us with a cheap and facile method of diversion and temporary escape from individual problems and troubles. The machine thus usurps some of the prerogatives of art. However, the future of art in this country ought to be great. We are the lawful heirs of Europe, we are wealthy in resources and, let us hope, in the intelligence to use them, generous, vigorous. When education is properly applied and the arts are recognized as branches of the well-balanced school training every citizen should expect, we shall have the proper relation between trained artists and educated audiences. For, as Lilli Lehmann has said, artists do not attain their stature in the studio. They flower from the potential to the actual artist only before an audience—an audience interested and eager enough to pay for the privilege of witnessing the interpretation of great art." M. L. S.

Curtis Bok to Marry Nellie Lee Holt

Announcement has been made of the engagement and forthcoming marriage of Curtis Bok, president of the Philadelphia Orchestra Association, president of the Philadelphia Forum and treasurer of the Curtis Institute of Music, to Miss Nellie Lee Holt of Falls City, Neb. Mr. Bok is a partner in the law firm of Dechert, Bok, Smith & Clark, and is the son of Mrs. Mary Louise Curtis Bok and the late Edward Bok, and the grandson of the late Cyrus H. K. Curtis, publisher. Miss Holt is a graduate of the University of Nebraska and has been on the faculty of Stephens College for Women in Columbia, Mo., and has spoken throughout this country on the progressive education of women.

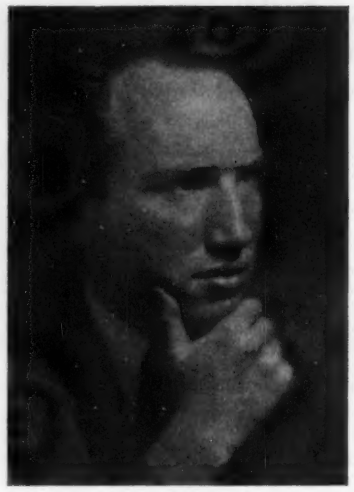
Braun School Holds Commencement

Pottsville, Pa.—The twenty-fourth annual commencement of the Braun School of Music, held on September 30 in the Capitol Theatre, was attended by an audience of 3,500. Dr. Hollis E. Dann, head of the music department at New York University, was the guest of honor, and the guest artist was Berta Levina, mezzo-contralto of the Philadelphia Grand Opera Company. Robert Braun is director of the Braun School of Music.

After the invocation by the Rev. Emil W. Weber and the greeting by Mayor Claude A. Lord, Charles Deibert, tenor, representing the graduates, opened the musical portion of the program by singing Celeste Aida from Verdi's Aida. His control, delivery and quality of voice all were commendable and eloquent of excellent training. Margaret Buchanan Bailer, mezzo-contralto, representing the post-graduates, followed with Una Voce poco fa from Rossini's The Barber of Seville. She sang the florid passages with taste and clarity, winning warm applause. Representing the faculty was Rose Dwyer, violinist, who was heard in the andante and adagio religioso from Vieuxtemps' concerto in D, playing with tonal smoothness and deep expression. Miss Levina exhibited her finished art in an aria from Saint-Saëns' Samson and Delilah and, later, in a group by Bizet, Dvorak, Brahe and Mrs. H. H. A. Beach. She was accorded sustained plaudits. Miss Levina has been added to the Braun School faculty.

Helen Kempski represented the alumni of the school by her offering of a Liszt piano solo, which brought out the brilliance and poetry of her playing. Another visitor was Alvin Rudnitski, fourteen-year-old violinist and pupil of Frederick E. Hahn, head of the violin department. Master Rudnitski presented three pieces by Paganini, Novacek and Pugnani-Kreisler. His talent is a remarkable one, and has been developed under a musician of finish and imagination. Dr. Dann conducted an *a cappella* chorus (made up of several local choral groups) in five numbers, including two Negro spirituals and the seventeenth century melody Ye Watchers and Ye Holy Ones. The chorus, merged for the occasion, yielded to Dr. Dann a tone of excellent unity, balance and firmness. The audience gave him well-deserved and hearty applause for his work.

The benediction was delivered by the Rev. William T. Kelly, and the diplomas presented by the Hon. Cyrus M. Palmer. The graduates were Catherine Casselberry, Elizabeth Jones, Mrs. Warren Miller, Sylvia Weiner and Charles Deibert; the post-graduates, Russel Bittle, Margaret Buchanan Bailer and Rose Dwyer. R. P.



SANDOR HARMATI

is holding a course in orchestral conducting and score reading at the New York College of Music. The course not only offers instruction in the technic of the baton but makes a special study of conducting from the standpoint of the symphony orchestra, the amateur orchestra, the string orchestra, orchestral accompaniment and choral conducting. Score reading is a special feature, and outstanding modern works in the winter's repertoire of orchestras in New York also will be given consideration. Mr. Harmati is a graduate of the Royal Academy of Budapest, and has had extensive experience in conducting in the symphonic, opera and choral fields. He has played in chamber music ensembles and is a composer of prominence.

Hadley to Be Heard on Radio

Henry Hadley, American pianist-composer, will be heard as guest artist on the NBC Master Music Hour with the Musical Art Quartet, Lilian Bucknam, soprano, and Harry Kaufman, pianist, during the broadcast over an NBC-WEAF network, October 19. The program, devoted to the works of American composers, will feature Hadley's quintet in A minor, op. 50, performed by the composer and the quartet. Miss Bucknam will offer a group of Hadley songs, including Time of Parting, If You Would Have It So, A Spring Night and Prospice. Sasha Jacobsen, violinist, and Mr. Kaufman will conclude the recital with Leo Sowerby's sonata in B flat.

Althouse for Rochester Opera

Among Paul Althouse's activities this season will be two performances of Pinkerton in Madam Butterfly for the Rochester (N.Y.) Civic Music Association, October 26 and 27.

Music Notes From Coast to Coast

OKLAHOMA CITY, OKLA.—Joseph Benton, Oklahoma tenor, known professionally as Giuseppe Bentonelli, gave a concert at the Shrine Auditorium on October 1, sponsored by local groups. Much interest was manifested in this event and Bentonelli sang to an almost capacity audience. His program contained several new songs, beautifully interpreted and sung with style and finish. He was given an ovation and at the close of the concert an informal reception was held on the stage. Bentonelli has signed a contract for six weeks of grand opera in Chicago, beginning November 13.

Judging from the advance sale of subscription tickets for the Artists' Series, a capacity house will greet the five attractions, comprising Giovanni Martinelli, who opens the series on October 29, Fritz Kreisler Maier-Pattison, Monte Carlo Ballet Russe and Dusolina Giannini.

The Ladies' Music Club will present Alberto Salvi, harpist, at their annual registration tea in the Country Club on October 17. F. P. H.

SAN ANTONIO, TEX.—The board of directors of the Tuesday Musical Club honored Mrs. Eli Hertzberg (founder and life president) with a luncheon, which each year marks the opening of the season. Mrs. John B. Albright, first vice-president, was toast mistress. Mrs. A. M. Fischer gave the blessing. Betty Longaker Wilson sang Dashing White Sergeant (Sir Henry Bishop) and Spring (Sachnofsky), accompanied by Walter Dunham. Doris Rotzler, vice-president of the junior department, told of the activities of that division. Mrs. Albright spoke of the affection and loyalty which the members have for their president and Mrs. Hertzberg responded. Mary Barbour Graham presented a corsage to her. . . .

The Mary Stuart Edwards Study Club (which consists of her pupils) held the first meeting of the season. Birdie Fredrickson is the new president. Mrs. Edwards has been appointed chairman of radio music for the Fifth District, Texas Federation of Music Clubs, and Miss Fredrickson is chairman of Texas Artists-Musicians. S. W.

George Leyden Colledge Notes

Alan Seymour, young American pianist, will make his New York recital début at Steinway Concert Hall on October 22 in an all-Chopin program.

Caroline Hudson-Alexander, soprano, will give a Town Hall, New York, concert on October 26, with Arpad Sandor at the piano. Her program includes a group of Bohemian folk-songs by Vaclav Stephan (first performance in America); compositions of Handel; four serious songs of Brahms; and an English group including a manuscript song by Howard Hanson. Mme. Alexander is soloist of the Mother Church of Christ Science in Boston.

Boris Koutzen, violinist, will appear in recital at Town Hall, New York, October 29 in a program of Bach, Chausson, Debussy, Tschaikowsky, and two of his own compositions, sonata for piano and violin, a first performance in New York, and Nocturne. Vladimir Padwa will assist at the piano.

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Saxophone Unjustly Assigned Minor Rôle in Symphonic Family Hierarchy

Artistic Worth of Instrument Upheld by Cecil Leeson, Solo Performer

The routine music fare of New York was varied during the early days of this season by a recital in which Cecil Leeson, saxophonist, played a program of solos for his instrument. Mr. Leeson, who has given nearly a hundred recitals on the saxophone before leading musical clubs, schools and organizations, and who has studied, developed and taught the technic of the instrument, is firm in his belief that the saxophone is a fit medium for the finest musical expression.

"The weight of popular prejudice is heavy against the saxophone in the field of serious music," Mr. Leeson said. "That fact must be faced by those of us who realize its real beauties and its tremendous potentialities under proper conditions. Through years of study and experiment, I am convinced of the artistic worth of the saxophone, and therefore I do not mind meeting the challenge of the opposition most musicians have for it.

"In a recent article the following charges were made against the saxophone:

(1). The virtual impossibility of secure intonation (the outgrowth of an ill-adjusted mechanism).

(2). A blurting bluntness of attack in lightly scored passages and small ensemble work.

(3). Its all too readily distinguishable whine as it rises above the middle register and a low dynamic level.

Refuting Some Charges

"Let us examine these charges. First, no instrument has perfect intonation. The piano, with its tempered scale, cannot be strictly in tune. String instruments are theoretically perfect, but the human element prevents the full realization of this perfection. Even the greatest artists sometimes make slight deviations of technic which mar intonation.

"As for the second charge—this comes entirely under the heading of faulty performance, as pounding on the piano and scratching on the violin. It is quite unnecessary with proper control of breath, a good instrument and properly designed reed and mouthpiece.

"The condition that results in the third charge is comparable to a vocal tremolo or wobble, the result of a vibrato too wide to be within the bounds of taste. The upper register being more flexible and easily affected by any change of lip pressure, the vibrato must be considerably narrower on these notes to obtain a pleasing effect.

"Dynamically, the saxophone has by far the greatest possibilities of any of the reeds, as it can attain the delicate, lyric effects of the other woodwinds, but is also capable of dramatics, which the other reeds cannot encompass. However, this again is a matter of breath control, as without this there is only one dynamic level—as loud as possible.

"It is a simple matter to bring a series of charges against any instrument. The clarinet's throat register, the piano's inability to sustain tone, the flute's lack of color and weakness in low register, the oboe's nasal qualities—all these are examples of the faults of standard instruments. However, when played by artists, these imperfections are not at all noticeable. Too often these charges should be levelled at bad playing.

"The majority of people have never heard a saxophone played properly. From the early days of its invention, it has labored under the disadvantage of misunderstanding. The first players to attempt it were clarinetists, who applied their own technic, unconsciously striving to produce a tone similar to the one to which their ear was accustomed. Next came those players who took up the saxophone after it became identified with jazz. These early performers generally simply blew and worked their fingers."

Reasons for Retarded Development

"How," Mr. Leeson was asked, "do you account for the fact that the possibilities of the saxophone have not been developed fully heretofore?"

"Because of the nature of the work in jazz groups—playing during shuffling of feet, in steady rhythm, and so on, there is no call for the finer shadings, as they would be entirely lost and of no benefit to a performer possessing them. On this account it is possible for a player who could not qualify in an artistic field to be actually more suited for dance orchestra work than a great artist. Thus there is nothing in this type of playing which could possibly call for the saxophone's artistic development."

"Why do you think the saxophone has never been accepted in the concert orchestra to any extent?"

"The saxophone suffers in the orchestra for two reasons. First, the type of tone and phrasing of jazz players just don't mix with the legitimate phrasing of the orchestra; second, the composers don't know how to treat it, as yet.

The Matter of Repertoire

"And now for the question of repertoire. I myself build a great deal of my programs from transcriptions, because they furnish the best opportunity for presenting pieces of musical worth, as one can pick and choose such compositions as are suited to the instrument and beautiful music as well. The literature of any instrument is built up by good composers writing for it. The instrument must interest them by its emotional possibilities and color and its command of audience reaction before any extensive repertoire will be written for it. When enough composers write pieces for the saxophone, some will be found to be of lasting worth, and thus an original literature will be built up."

"What of the future of the saxophone in concert and recital?"

"It depends on the musical powers of those who take it up, on their ability to select programs to interest and hold their audiences, and on numerous personal factors. Always remember that the failure of an artist to draw large audiences is not necessarily a failure because of his instrument; as of all the performers on the legitimate concert instruments, only a handful are colorful enough to remain in the people's hearts and minds."

J. D.

Lectures and Recitals at Institute of Arts and Sciences

Lectures and lecture-recitals on music will be given by Deems Taylor and Olga Samaroff-Stokowski at the Institute of Arts and Sciences, Columbia University, this season. Mr. Taylor is to speak on Is There a Future for American Opera? and Mme Samaroff-Stokowski will offer a series of four lecture-recitals on Music Through the Centuries.

Also on the music program at the institute, which opens its twenty-second season on October 15, will appear Lucrezia Bori, Jascha Heifetz, Sigrid Onegin, Harold Bauer, Nelson Eddy, Doris Kenyon, Jan Smeterlin, Bruce and Rosalind Simonds, the Russian Singers, the Roth String Quartet, the Symphonic Ensemble of Boston, and Ralph Leonard Kirkpatrick. Mr. Kirkpatrick will present a series of three evenings of eighteenth century music: the first, music for the harpsichord; the second, music for harpsichord and string quartet; the third, music for harpsichord and orchestra.

Crooks in New York Program, October 21

Richard Crooks, tenor of the Metropolitan Opera, makes his first New York concert appearance of the season in recital at Town Hall, October 21. The program is for the benefit of Hartley House Settlement Music School. October 30, the tenor will give a program at the University of Illinois, Urbana, Ill. He then goes to the Pacific Coast to sing in both opera and concert.

Concert Management Richard Copley

Roland Hayes, after an absence of several seasons from the New York concert platform, will give a recital in Carnegie Hall, New York, on November 16 under the auspices of the Walden School. Josef Hofmann is scheduled for a recital at Carnegie Hall, New York, January 19.

The Roth String Quartet with E. Robert Schmitz, pianist, plays the César Franck quintet in Town Hall, New York, October 15. The quartet also is to be heard in music by Mozart and Brahms.

The Kroll Sextet (composed of two violins, two violas and two cellos) will give a concert at Town Hall, New York, December 7.

All these artists and ensembles are under the management of Richard Copley.

New York and Boston to Hear Frank Kneisel

Frank Kneisel will give a recital in Jordan Hall, Boston, on October 30. New York is to hear the violinist in Town Hall on November 25, in a program including the Vivaldi concerto in A minor, Wieniawski's concerto in D minor, the Chausson Poème and a group of shorter numbers. Mr. Kneisel has returned from Maine, where his activities included several recitals at Blue Hill.

The Bohemians to Honor Isidor Philipp

The first regular monthly meeting of The Bohemians for 1934-35 is to take place at the Harvard Club, New York, on October 15. A reception will be held in honor of Isidor Philipp, pianist. The program for the occasion presents M. Philipp, assisted by Josef Stopak, violin, Leon Fleitman, viola, and Oswaldo Mazzucchi, cello, in compositions by Camille Saint-Saëns, teacher of M. Philipp.

Lotte Lehmann Returns to America Next Month

Lotte Lehmann, who has completed a series of performances at the Salzburg Festival, was soloist with the Vienna Philharmonic Orchestra under the direction of Arturo Toscanini on October 10. Mme. Lehmann sang the Liebestod from Tristan and Isolde.

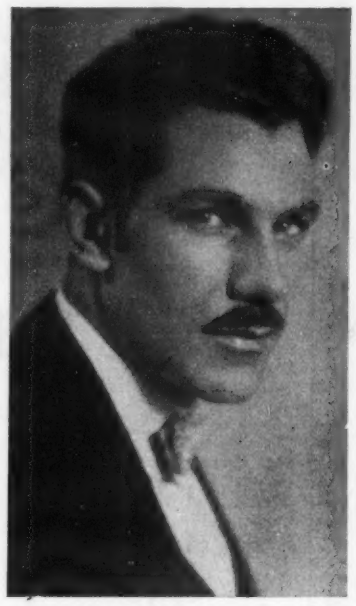
Mme. Lehmann sails for America on October 31 and will immediately begin an extensive operatic and concert tour, commencing with the San Francisco Opera season during the early part of November.

Shankman and Geiger Present Radio Première

Samuel Shankman, pianist, besides the concerto and sonata cycle which he is playing over the radio every Monday night, also is regularly heard in broadcasts of duets with Elvira Rosina Geiger. The two recently presented a two-piano arrangement of an old operetta, Der Vogelhändler (first time on the air). Mr. Shankman and Mme. Geiger broadcast on WINS, WBNX, WHOM and other stations.

Maganini to Give Novelties with His Chamber Symphony

Among the several new works which the Maganini Chamber Symphony will perform for the first time at its Town Hall concerts on January 6 and February 17 will be Quinto Maganini's own concerto in D Minor for string orchestra. This work is based on Dante's Divine Comedy and consists of three movements, fantasy, nocturne and fugue. Mr. Maganini supplements the performance of this work with explanations of how music is composed, giving descriptions of the methods employed by Beethoven, Mozart, Wagner, Rossini, Debussy and others.



QUINTO MAGANINI

The Broad Highway, by Waldo Warner, is to be given its world première by the Maganini Chamber Symphony on February 17. This work bears as its subtitle Sketches from a Tramp's Life, and includes seven parts entitled Morning Mist, Blue Hills, The Brook, Siesta, The Church in the Valley, The Broad Highway, and Sundown. Mr. Warner was formerly a member of the London String Quartet. In 1932 his symphonic work Hampton Wick was awarded the Hollywood Bowl Prize of $1,000.

Cynara, a series of songs for baritone composed by Mr. Maganini, will also be offered. These songs have been frequently sung with piano accompaniment, but this is the first performance with orchestra.

Two newly published compositions which to date have not been performed in this country appear on Maganini's programs. They are Orlando Gibbons' London Street Cries and John Tasker Howard's Fosteriana. The Gibbons work dates back to the early part of the seventeenth century. The manuscript has been in the British Museum for the past 150 years but it was made available in printed form only recently. Fosteriana is a sinfonietta in three movements on themes by Stephen Foster.

The program for January 6 also includes a rarely performed work written by Mozart just before his death, adagio and rondo for flute, oboe, viola, cello and glass harmonica. In place of the glass harmonica, which was an invention of Benjamin Franklin, Mr. Maganini is substituting the celesta.

Hadley Resigns Presidency of N. Y. Musicians' Club

Henry Hadley has resigned as president of the Musicians' Club of New York, owing to pressure of personal work. His successor will be announced shortly.

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Atlanta Music Lovers Prepare for Outstanding Tonal Events in 1934-5

Concert Series to Bring Eminent Artists and Organizations, with Symphonic, Operatic and Ballet Offerings a Feature

ATLANTA, GA.—This city anticipates with increased interest, the most elaborate season of musical events ever to be presented here. The ticket sale for the All Star Concert Series which is to be offered through the cooperation of two civic organizations, the Atlanta Music Club and the Atlanta Philharmonic Society with Marvin McDonald, manager, opened on October 1 with gratifying activity.

Concerts by internationally known artists, the Minneapolis Symphony Orchestra, six operas by the San Carlo Grand Opera Company, a return engagement of the Monte Carlo Ballet Russe, and the Curtis String Quartet are some of the attractions which promise to draw an aggregate audience of 65,000. Lucrezia Bori, Lawrence Tibbett, Grete Stueckgold, Nino Martini, Yehudi Menuhin, Walter Gieseking, the Vienna Choir Boys and Sylvia Lent are the artists engaged for Atlanta's concert season. A pianist, as soloist with the visiting symphony orchestra, has not yet been announced.

MUSIC CLUB ELECTS OFFICERS

Recent election of officers of the Atlanta Music Club revealed Mrs. Harold McKenzie as president; Mrs. John H. Mullin, Mrs. Harold Cooledge, Mrs. Charles Chalmers, and Mrs. A. M. Carroll, vice-presidents; Jane Mattingly, recording secretary; Mary Nelson Ream, corresponding secretary; Mrs. Cliff Hatcher, treasurer, and Mrs. Ed Danforth, assistant secretary.

Chairmen of various committees are: Mrs. Ben Parker, L. G. Nilson, Nana Tucker, Mrs. Alex C. King, Jr., Mrs. Alonzo Richardson, Mrs. A. F. Hess, Mrs. DeLos Hill, Mrs. Paul Bryan, Mrs. Walter Bedard, Mrs. Hal Davison, Alberta Malone, Mrs. M. E. Patterson, Mrs. John B. Felder, Marvin McDonald, Ruth Hinman, Mrs. Howard C. Smith, Mrs. Herbert Alden, Madeline Keipp, Mrs. Charles LeRoux, Mrs. Hugh Hodgson, Mrs. Martin Kilpatrick, Mrs. Waldo Oettinger, and Mrs. S. C. Dobbs.

Past presidents of the Atlanta Music Club, entitled to sit on the board, include Mrs. John Doig, Mrs. A. M. Carroll, Mrs. C. E. Dowman, Mrs. DeLos Hill, Mrs. George Wight, Mrs. Cliff Hatcher, Mrs. Wilmer Moore, Mrs. Walter Bedard and Mrs. Howard C. Smith, Jr.

Officers of the Atlanta Philharmonic Society will remain in office until January 1, when the new ruling board goes into effect.

ORGANISTS CELEBRATE ANNIVERSARY

The Georgia Chapter of the American Guild of Organists (Wilbur Rowand, president) will present a series of organ concerts in celebration of the twenty-fifth anniversary of the organization, the highlight being a program by Palmer Christian. Eda Bartholomew, local organist, known for her playing of Bach, will give monthly Sunday afternoon concerts at St. Mark Methodist Church. Added to the set will be a series of five Bach anniversary recitals by this organist.

REORGANIZATION OF CONSERVATORY

The reorganization of the Atlanta Conservatory of Music with Hugh Hodgson as director and Georg Fr. Lindner, former director, as registrar in the new set up, has enlarged the scope of its work to include a larger faculty and more departments.

Prize winning in Atlanta is not confined to Century of Progress beauty contests which named Josephine Bowling of College Park, "Miss Georgia." Elizabeth Morgan, playing her farewell recital at Cable Hall on September 24, presented by the Atlanta Conservatory of Music, is another. Miss Morgan, who left after her concert to accept a piano scholarship at Curtis Institute of Music, won in national competition, received her training in Atlanta under Evelyn Jackson and later under Hugh Hodgson. An additional short period of study was with Mrs. Crosby Adams.

And still another is Coleman Kimbro, baritone, who won the award of $100 offered by the Southeastern Fair Association in a competition of established WSB radio artists on September 30. Mr. Kimbro is from the Lula Clark King studios.

The Druid Hills School of Music (Lillouise Smith Green, director) has also added teachers to the faculty body. The organization of ensembles composed of faculty members is a feature. A quintet with Elinor Whittemore King, first violin; Lillouise Smith Green, second violin; Frances Collins Hutcheson, viola; J. Thomas Hutcheson, cello; and Caroline Dowman, piano, is one; and Isabel Mowha and Sara Croft Hall form the two-piano team.

CONCERT ACTIVITIES

The Thursday Morning Music Club (Mary Douglas, president) held the first meeting of the year on September 13 at which works of Bach and Handel were featured.

The Southern Artists' Guild, founded by Carolyn Oettinger, "to further the interests of Southern professional musicians" is a recently organized management for presenting Southern artists in concert in the South.

The Morgan-Stephens Concert Trio is another ensemble composed of faculty members of the Morgan-Stephens Conservatory of Music. Lillian Rogers Gilbreath, piano, Aileen Stephens McLeod, violin, and Theodora Morgan Stephens, viola, make up the personnel.

Franciszek Zachara, Polish pianist of Brenau College, Gainesville, and of Atlanta, will play at Town Hall, New York, on November 18.

The largest piano ensemble concert ever to be presented in Atlanta will be given on November 23, for the benefit of the Rabun Gap Nacoochee School, sponsored by the Rabun Gap Nacoochee Guild (Florence Shearer Hutchings, president). About 100 players will participate in various combinations of piano ensemble. Mabelle S. Wall is chairman of the program committee which includes Eda Bartholomew, Ethel Beyer, Mrs. John B. Felder, Mrs. Paul Bryan, Earle Chester Smith and Malcolm H. Dewey.

The Buckhead Symphony Orchestra, recently organized, with Enrico Leide as conductor, gave the first Sunday afternoon outdoor concert in the new shell on September 16. A dedicatory address was delivered by former Governor John M. Slaton. About 1,200 heard the program and good attendance was recorded for the two subsequent programs.

M. S. W.

VERNA OSBORNE,

soprano, continued her radio appearances over WOR throughout the summer. Miss Osborne interpolated her vocal numbers with several comments on the music she presented. According to a special agreement with NBC Artists Service, who manage her concerts, Miss Osborne is to go on with her programs over WOR this winter.

I See That

The passenger list of the SS. Rex, arriving in New York on October 10, included Elisabeth Rethberg, Arturo Buzzi-Peccia, Ezio Pinza, Trini Ramos and Romano Romani.

* * *

Musicians returning to America on the SS. Lafayette were Eugene Ormandy, Vladimir Golschmann, Jacques Goutmanovitch, Carlo Morelli and Mme. Gonzalez.

* * *

A New York firm has purchased for immediate publication an eight-part anthem, Little King with Rosy Mouth, by Frances McCollin of Philadelphia, the words of which are by Katharine Morris Wright, also of Philadelphia. The anthem is dedicated to Harold Gleason of Rochester, N. Y.

* * *

Samuel Shankman and Elvira Rosina Geiger, pianists, participated in the recent Y. M. C. A. Founders' Day broadcast from WINS. Mme. Geiger and Mr. Shankman continue their duet series over WBNX and Mr. Shankman, his solo appearances from the same station.

* * *

Returning to Wolfville, Nova Scotia, where she has sung previously, Grace Leslie will give a recital at Acadia University in that city on March 5.

* * *

Sidney Sukoenig, pianist, is to give a lecture-recital course at the Roerich Museum, New York, under the auspices of the Music Guild. Mr. Sukoenig lectures on the programs of each of the fifteen Tuesday evening concerts (beginning October 23), but will play at only the first, a Bach program. The board of education has recognized this course for Teachers' Credits.

* * *

A city to hear Grete Stueckgold for the first time this season is Atlanta, Ga., where the soprano is to appear in joint recital with Nino Martini on November 29.

* * *

Raymond Bauman, pianist, accompanist and teacher, has opened a new studio at the Sherman Square Studios in New York.

Clara Rockmore is giving a theremin concert at Town Hall, New York, on October 30. She will be assisted by Joseph Yasser, organist, Pierre Luboschutz, pianist, and the Hall Johnson Male Sextet.

* * *

Ray Lev, New York pianist who made her début here last season, will give a recital at Town Hall on October 23. Major works on her program are the Bach-Busoni Chaconne, the Beethoven sonata, op. 109, and Schumann's Etudes Symphoniques. Since her last appearance here Miss Lev has played in Holland and England.

* * *

Giulio Gatti-Casazza, general manager of the Metropolitan Opera, is expected to return to New York from Europe on October 25 by the SS. Conte di Savoia. The season of 1934-35 is Mr. Gatti-Casazza's twenty-seventh with the company.

* * *

Among the first of Paul Althouse's activities this season are two performances in the rôle of Lieutenant Pinkerton in Madam Butterfly for the Rochester (N. Y.) Civic Music Association, October 26 and 27.

* * *

Mischa Elman returned to New York on October 2 by the SS. Santa Elisa, following a concert tour of two months in South America.

* * *

Frances Hall and Rudolph Gruen, playing from Station WEAF on October 7, listed on their program Laideronette, from the Mother Goose Suite (Ravel), The Dreamer, from Silhouettes (Arensky), and Valse Brillante in E (Moszkowski-Gruen).

* * *

The Studio Club of New York has inaugurated a program of teas and entertainment for the month of October. Lectures, impersonations and musicales are included.

* * *

Louis Dornay, tenor, and Betsy Culp, pianist, will give a joint recital on October 26 at the Women's Club of Bloomfield, N. J. On December 5, the two are to appear under the auspices of the Women's Club of Westchester, White Plains, N. Y.

* * *

Gari Shelton, pianist, held a master class this summer at the Kroeger School of Music, St. Louis, Mo. Also among his activities for the summer was a program at the Beach Hotel, Charlevoix, Mich. Mr. Shelton has now returned to New York, his winter headquarters for teaching and concert activities.

* * *

Guiomar Novaes has been engaged for a Bagby Musical Morning at the Waldorf-Astoria, New York, this season.

* * *

Philadelphia will hear Toscha Seidel, violinist, on October 23 at the Metropolitan Opera House on a concert program. On October 6 the violinist appeared in a special performance in New York.

* * *

Richard Crooks has been reëngaged to sing on the Brooklyn (N. Y.) Institute of Arts and Sciences Course, at the Academy of Music, on October 23.

* * *

Hazel Griggs, pianist, gave two invitation recitals at the Hotel Barbizon, New York, during September.

* * *

Dr. Edgar Stillman Kelley and Mrs. Kelley, of Oxford and Cincinnati, O., attended the Pittsfield (Mass.) Festival, and were also guests at the reception given by Mrs. Elizabeth Sprague Coolidge.

* * *

The American Guild of Organists gave a dinner in New York on October 8, in honor of the new Fellows and Associates, who were presented with their certificates by Warden Doersam.

* * *

Gertrude Peterson and Lucy Lewis, harpists, motored from California to New York this past summer, giving recitals on the way.

* * *

Virgil Fox was recently mentioned as choirmaster of St. Mark's Church in Hanover, Md. He is the organist there, with Richard Weagly as choirmaster.

* * *

Kate S. Chittenden announces resumption of her studio activities, with private instruction, classes for juvenile pianists and normal classes for performers and listeners. There are music appreciation classes also on Friday mornings.

* * *

Artists who have recently sung Mana-Zucca's Waiting include Rita Orville, who presented it over Station WEAF on October 7; and Ramy De Varenne, French tenor, over WEVD and WMCA. Leon Sparks featured the same number in Paul Ash's revue on the air in Chicago, October 3, and also at the festival of the Horticultural Society in Chicago. Mario Cozzi sang Mana-Zucca's Rachem, September 29, over WJZ, and this song is used in the moving picture, Power.

* * *

Alix Young Maruchess, viola and viola d'amore concert artist, is spending the early part of this season offering concerts in the East before leaving in December on a tour of the South and West. Mme. Maruchess recently returned from the West Coast where she gave recitals in San Francisco, Los Angeles, San Diego and other cities.

(*Continued on page 24*)

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MUSICAL COURIER
Weekly Review of the World's Music

Published by the
MUSICAL COURIER COMPANY, INC.
Steinway Building, 113 West 57th Street, New York
GEORGE H. HILBERT, President
Telephone to all Departments: Circle 7-4500, 7-4501, 7-4502, 7-4503, 7-4504, 7-4505, 7-4506
Cable address: Musicurier, New York

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CHICAGO AND MIDDLE WEST HEADQUARTERS—JEANNETTE COX, 820 to 830 Orchestra Building, 220 South Michigan Ave., Chicago. Telephone, Harrison 6110

BOSTON AND NEW ENGLAND HEADQUARTERS — MOSES SMITH, 26 Museum Road, Boston. Telephone, Garrison 0072. Business Representative: Knight Prophett, 619 Washington St., Wellesley, Mass.

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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

SUBSCRIPTIONS—Domestic, Five Dollars. Canadian, Eight Dollars and Fifty Cents. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bream's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States, and in the leading music houses, hotels and kiosques in Europe.

Copy for Advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday one week previous to the date of publication. The advertising rates of the MUSICAL COURIER are computed on a flat rate basis, no charge being made for setting up advertisements. An extra charge is made for mortising, notching, and layouts which call for special set-ups.

Entered as Second Class Matter, January 8, 1883, at the Post Office at New York, N. Y., under the Act of March 3, 1879.

The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

New York October 13, 1934 No. 2830

The secret of musical success is to succeed.

—o—

It is the irony of things that when the winter concerts commence, the coughing season starts too.

—o—

The teaspoonful of merit in our newer music has not been able to hide its oceanic famine of inspiration.

—o—

Johann Strauss, waltz king, and John Philip Sousa, march king, are two monarchs whose thrones seem to be safe for ages to come.

—o—

Musical reviewers who cry for the production of Gluck operas are as practical as the dramatic critics who advocate the restoration of the plays by Shakespeare. The public has its own way of going ahead with only an occasional glance backward.

—o—

Telling the World

The publicity departments of our radio corporations work at high speed, issuing bales of more or less irrelevant information about the hobbies, culinary accomplishments, styles of coiffure and the like of their protégés. One is not surprised that much of the information is either not important or a polite combination of romance and ignorance.

A choice specimen of the crop recently contained some startling pieces of misinformation about Richard Strauss:

Young Richard began to compose at six, had his works performed when only sixteen, and rose through a prodigious musical career to become head of the Berlin Philharmonic, director-general of Berlin Opera, and conductor of the Vienna Opera. Although all do not agree, some critics call him the successor to Wagner. His writings have been voluminous and of all types. His works include many operas, such as Don Juan, Don Quixote, and Salome. Strauss' latest work, Arabella, was produced this year at the New York Metropolitan Opera House with much success. Fidelio is Beethoven's only opera. The broadcast of the first act will include many of the famous overtures of Beethoven.

One might suggest that less careful attention be paid to the summer vacation proclivities of crooners, sister acts, numerologists, astrologists, jazz band leaders and high-powered comedians and more to artistic creators of Strauss' calibre.

Giving the Children a Chance

The American business man and his wife are responsible for the low repute in which music has been held in America in the past, says W. J. Henderson, writing in the American Mercury (New York). Inimitably pithy is the lecture on the duties of *pater familias* and the *mater* which is delivered by the dean of critics:

The hope of our musical future is in the music of the home. But how it is to be raised above the level upon which the bulk of it now stands is a formidable problem. Children who listen daily to that unspeakably offensive form of vocal vulgarity called crooning will not find any enjoyment in real singing. They will call it, as many of them now do, "high brow" music. Nor will those same children delight in the variety and architectural strength of Beethoven and Bach if their souls have been awakened only to the rigid strumming of jazz.

A lady once asked me how she should go about cultivating in her children a taste for good music. The inevitable answer was, "Keep them from hearing bad music. Being children, they will take to what is common and coarse in music as naturally as they do in conduct. You have to teach a child everything about good manners and morals and you strive to keep him from contaminating influences. Evil communications corrupt good manners. That is holy truth. Just how you are going to prevent your children from hearing slang and profanity and smut I do not know; but you will have to try, won't you? And you'll have to try to hold them aloof from bad music too."

Meanwhile Papa is a business man and he is going to be an obstacle in the path. He likes the common jingles himself and he wishes to know why they are not good enough for the children. If he is advertising by radio, he will probably believe in them with all his heart. It is one of the auspicious signs of the times that efforts in the direction of improvement are numerous. Some are assuredly good; some are at least questionable. Radio broadcasts of artistic music in schools should produce results. The organization of thousands of high-school bands may or may not be laudable. Tell me what those high-school bands are playing and I can tell you whether they are raising or lowering the standards of taste among the young. Tell me what your children are singing and I can determine even more. If they are discovering their sense of beauty through the daily practice of Smoke in Your Eyes, I do not believe they are journeying toward the stars.

Education of the coming generations is the only method by which we can hope to develop musical taste in a country which has no general folk music, but only sectional and what we may call tribal utterance. . . .

When in the fulness of time the young, who have learned how good it is to dwell in the temples of loveliness, grow to maturity we may have a generation which does not measure all things in terms of dollars and which does not set a composer of American music in a class below that of wealthy grocers or stock brokers.

This tends to demonstrate that the blame for the prevailing low standard of music liked by the general listener in this country (of which the radio is a good index) must be laid to a more fundamental source than the instincts of the showman. He merely panders to a taste already created. The real source of infection lies in that place which, of all others, is usually considered the cradle of virtue. A vicious circle is that which hands down from one generation to another a tainted standard of judgment. This is something that must be fought by every forward-looking agency which has at heart the creation of a really literate and discriminating musical public. For its prevention, the young must be inoculated early—before the virus spreads.

—o—

Musical Monographs

More items for The American Musical Credo come from an esteemed contemporary, The Argonaut, of San Francisco:

That orchestral conductors are crazy to get new music.

That, though American musicians must walk, talk and think like their betters (the French, the Italian, the German and the Russian) they must at the same time create a music that is entirely different.

That a Metropolitan Opera singer must be good.

That a constant exposure to good music breeds good taste.

That the extermination of all music but the classics would improve things.

That making the desirable more accessible brings it nearer.

That every Russian singer was the leading baritone at the Imperial Opera of St. Petersburg.

That Toscanini is a great conductor because he carries the entire score in his memory.

—o—

Orchestras on the Radio

Apparently the summer drought in artistic quality of music on the radio channels, though not so extreme as formerly, has given way to much better things with the beginning of the season. Especially are the schedules with regard to orchestral music heartening. In addition to such old-timers as the New York Philharmonic-Symphony Orchestra on Sunday afternoons, we are having a regular series by the Detroit Symphony Orchestra, playing over WABC on Sunday evenings from eight to nine, Eastern time. The sponsor is none other than Henry Ford, who has discovered that symphonic music is a civic and business asset of distinction.

Apparently something in the nature of an automobile manufacturers' "war" is on, for the same hour on WJZ is being devoted to the Cadillac (General Motors) Symphony Orchestra under a notable series of guest conductors and with eminent soloists. This outstanding series, launched last winter, has been moved up from the rather inconvenient hour of six. Perhaps the idea is that audiences will be more receptive to the dulcet strains of strings (and announcers) after a good dinner.

The enterprise of these manufacturers is worthy of the highest commendation, with the single reservation that both series will suffer by occupying the same "spot" on the radio schedule. Could not this be avoided, or is it a definite policy of the two chief broadcasting networks to duplicate every attraction that the other offers?

—o—

California Sets a Goal

An enterprising plan for making music an integral part of the civic, industrial, social and educational life of the nation—the avowed aim of the National Federation of Music Clubs—is espoused by the California unit of that organization, under its newly elected president, Mrs. Aaron Bergner. The activities of the California music clubs, according to the plan evolved, will centre around five main objectives. These are as follows:

1. To aid in the musical education of the youth and adult of our nation.
   a. Through scholarships.
   b. Through the formation of more music settlement schools and by interesting the best teachers in carrying on this work.
   c. To appoint committees whose aims will be the organization of musicales or concerts among different groups.
2. To further performances of beautiful music in our state (or nation).
   a. Through united support of, or counsel to, any musical movement of importance to city or state—such as symphony orchestra, civic operas, concert courses, professional and semi-professional chorus groups, quartets and all other musical performances of acknowledged high standard.
3. To raise the general standard of musicianship in musical performances.
   a. Through availing ourselves of the counsel of the State Board, which in questions concerning choice of young artists, local talent and programs, stands ready to give active assistance.
   b. Through the appointment of a club member to consult with the chairmen of public school and college music with regard to the character and value of music instruction given there, and to make a report of the same to her club, which will in turn publicize what is good and endeavor to correct what is wrong.
4. To encourage seriousness of endeavor and to discourage ignorance in music.
   a. Through payment of young artists appearing on club programs.
   b. Through giving preference to those who are working for artistic achievement.
   c. Through educating teachers and young artists to observe the ethics of other professions and not to give professional services gratis.
   d. By encouraging individual attendance to, at least, major musical events; inviting those who are qualified to speak on them before your club and including a list of these events in club current events.
   e. By persuading individual club members to avail themsleves of the splendid course of study compiled by our National Federation.
5. To make it our civic and national duty to aid, support and foster, according to American and democratic methods, American creative and recreative artists.
   a. By encouraging the performance of American creative music.
   b. Through discouraging private patronage, especially in education, when civic and national groups are organized and qualified to handle this problem.

It is obvious that the musical club women of California have their feet planted upon the right path. All the objectives here outlined are laudable ones, with the possible exception of the last, which frowns on private patronage of music. It seems a trifle unjust to many generous benefactors of music to rule out categorically all their splendid efforts. Is there not room for the activities both of individuals and of organizations in this field? Such matters of technical procedure are, however, of minor moment beside the many commendable projects, among which the raising of funds for scholarships in music settlement schools and the paying of fees to young artists appearing on club programs are rightly given special emphasis. In order to correlate these various functions, the board of the California Federation has created a special office, known as Counselor for Musical Activities, and has appointed Alexander Mirovitch, concert pianist, to fill it. One is thus assured of a centralized direction of the important musical program which the state clubs have set themselves.

California's example in forming a comprehensive plan of action is one that might well be emulated by other states of the Union, many of which are equally zealous in certain phases of the movement to make America more musical and to give native composers and artists a wider field of opportunity.

VARIATIONS

By Leonard Liebling

Liszt's B minor piano sonata has long split up the musical ranks into contradictory estimates, some deifying the work, the rest damning it. Many of the disputants on both sides agree, however, that the opus is too long and somewhat redundant.

That defect now is remedied, for Breitkopf and Haertel will publish soon a revised version of the B minor sonata, shortened by about one-fifth. No fear need be felt by conservatives, that the abbreviation came from an impious hand, for its fashioner is no less a Liszt adorer than his typical pupil and devoted disciple, Alexander Siloti.

Siloti's version of the sonata is no recent whim; he conceived the idea and worked it out as long ago as when he studied in the early 1880's at Weimar with Liszt.

The most devastating answer to the conservatives comes from Liszt himself. Siloti played his abbreviated arrangement for the aged composer, who listened silently, peered at the youth through shaggy eyebrows and said: "You have done a fine and useful thing. Should you ever publish your manuscript, I authorize you to print on it the inscription, 'Changes made with the sanction and in the spirit of the composer'—and sign my name."

The Siloti labor of love is not only an abbreviation; the forthcoming publication furnishes also numerous directions for playing and interpretation, based on utterances made by Liszt during his reign over the most famous pianistic classroom in the history of the musical world.

Siloti tells me: "I did not re-work, amplify and decide to publish my arrangement, without much hesitation and tremors of nervousness. However, as I wrote—please don't smile—I could see the grand old man standing near me, looking at the paper, smiling kindly, and saying, 'Remember what I told you, my son.'"

* * *

From New Britain, Conn., comes a press review (newspaper not specified) of a concert by the symphony orchestra of that city. Some of the writing should make the metropolitan critics limp with envy. The New Britain chronicler says that ovations followed the playing of the "more sprightly numbers," and that the conductor, Herman J. Zahnleiter "was forced to return from the wings for bows so often that he finally ended it all(!) by repeating a number." We read also, that "a symphony orchestra, to be entitled to the impressive appellation, must be able to perform a symphony unfalteringly and in public. In keeping with this tradition, the New Britain Symphony provided Beethoven's second opus of his string of nine. The second symphony is not burdened with the fame of some of the others, but it is a pleasing work when done piquantly. Although the orchestra gave a fair espousal of its measures, the players were given greater approval in what followed."

Weber's Freischütz overture was "tendered happily except for one rough spot in the brass. But from then on the band grew in fervor and in the esteem of its hearers, not because the music was intrinsically inferior, but it had rhythm. Saint-Saëns' distinctive French military march was given with the necessary esprit de corps, while three dances from Edward German's Henry VIII suite fittingly portrayed the gayety of old English times, and with the color and charm for which this suite is justly famous. All hands had a great time and got a fine hand."

Finally, Conductor Zahnleiter "guided his tonal galaxy with a firm and even grip, possessed a good podium presence, and elicited that confidence that creates success."

* * *

The long celebrated Viennese sense of humor seems to have become curdled. Selma Kurz, the late operatic soprano, is buried in the Austrian capital, and her grave was adorned with a reclining statue depicting the artist as Aida, nude to the waist. As the grave is close to that of the former Chancellor, Mgr. Seipel, clerical newspapers succeeded in having the cemetery authorities clothe the piece of sculpture in sackcloth bound tightly around the neck and weighted with stones lest an incautious breeze should lift a corner and shock the public. The relatives of the singer were later compelled to remove the indecent Aida from the cemetery. In the old days of wine, woman, and song, the incident would have furnished some Viennese librettist with the scenario for an operetta.

755 Ocean Avenue
Brooklyn, N. Y.

Dear Variations:

I too, read Elissa Landi's novel, The Ancestor. Not only did "Mr. Perfal" attempt the stupendous feat of playing the Franck symphony on the violin (in the wrong key, too) but when he and his lady fair, Astra, went to Covent Garden to hear Walküre, Siegmund greeted the Spring in Act II of the music drama, according to Miss Landi. That makes things pretty much complicated all around. Maybe it was done on a divided stage?

If not, then fancy tantalizing Fricka by showing her the children of her husband and another woman. Tsk! Tsk! Why must these musical novelists try to improve on composers and librettists.

Yours truly,

BERNICE SARA COOPER.

— Signora, io sono l'accordatore e vengo per il vostro pianoforte.
— Ma io non vi ho chiamato.
— E' vero, ma mi ha chiamato il vostro vicino.

(Cartoon by Onorato, in Gazzetta del Popolo, Milan.)

(Translation)

—"I'm the tuner, Madam. I've come for your piano."
—"But I didn't send for you."
—"Yes, but your neighbor did."

"It is computed that 429,209 Americans are living in Europe permanently," writes M.B.H., "and the number soon will be 429,210 if some of those jazz bands, blues moaners, and 'comedians,' are not taken off the radio programs."

* * *

Music critics may rest easy on one point: they will not be required to explain their incomes to any Congressional committee in Washington.

* * *

Paris

Dear Variations:

You seem to like my stories so I am sending you another anecdote just off the fire. It gives a twist to French humor which I am certain you will relish.

This season—and the incident was mentioned in certain papers, I believe—a concert agent invited a French pianist of considerable standing in these parts, to play the Cesar Franck Symphonic Variations with a local symphony orchestra. The pianist was not to be paid anything for the gesture, *bien entendu*, and as no consideration was asked of her, the invitation was accepted. The program was printed and the pianist made the discovery that the Franck work was out of place on it. A telephone call to the director, who agreed that such was the case, and that a piece for orchestra could easily and would be played instead. The pianist hung up the receiver and forgot about the affair until—a few days ago, she was called before the judge of one of the city courts. She had had no contract with the orchestra, was giving the orchestra her services, and the judge's verdict obliged her to pay the orchestra 1,000 francs indemnity, and 1,600 francs charges. Time was when virtuosos were paid for playing with orchestras; now they can be made to pay for not playing with them. "Mosquitoes," as I once heard a young lady remark, "bite in the funniest places!"

Very truly yours,

IRVING SCHWERKÉ.

* * *

Charles L. Wagner wishes to know what this department thinks about a statement made by Dr. Harold G. Seashore at the recent conference (Columbia University) of the American Psychological Association: "No artist ever sings in true pitch. If he did, his singing would not be musically acceptable. He hunts around for the correct pitch and is wrong three times out of four."

This department replies simply that it and Dr. Seashore must have been present at some of the same concerts and operas.

* * *

Lily Pons and her pet jaguar may not command so much public attention hereafter, now that the New York Evening Post headlines this news: "Helen Jepson, Opera Triller, Catches Fish With Her Fingers; They Come on Beach and Wait for Her."

Music critics should not be at a loss for adjectives this season. The new edition of Webster's Dictionary has 600,000 words—including "adequate," "ample," "impeccable," and "provocative."

* * *

By the way, Dr. Goebbels, Minister of Propaganda in Germany, says that the right to criticize belongs exclusively to the Nazis. And are the reviewers over there allowed to "purge" the musical ranks in typical Nazi manner?

* * *

Lanvin, the Paris modiste, has designed some new dress fashions to constitute a "style symphony," as she puts it. She explains further: "The models are named in terms of musical instruments or dances. Already issued are drum and trumpet fastenings for tunics and capes; and lyre-shaped fastenings for mink or ermine evening wraps. Other examples will follow."

Triangle sleeves, perhaps; or fluted jackets with trom-bone buttons?

* * *

Although most of the higher institutions of learning have musical courses, exceedingly few great musicians underwent any collegiate education whatsoever.

* * *

7428 N. Paulina Street,
Chicago, Illinois.

Dear Variations:

Now that autumn is almost here, many young pianists, I suspect, are contemplating their first recital. To these debutantes, I would like to pass on a few helpful hints:

(1) For some time before the recital, the sensible young pianist will study carefully and thoroughly with a reliable teacher. There is nothing more embarrassing than to sit down at the piano and then discover that you don't know how to play. It is also advisable to make sure the bench is there before you seat yourself.

(2) Be calm and collected. Keep yourself together; it is considered a *faux pas* to start playing when one or two of your hands are missing.

(3) In studying the piano, the choice of a teacher is of prime importance. I was with my first teacher for six months before I discovered that I was taking mandolin lessons.

(4) In case of stage fright, a stiff jolt in the jaw and a crack over the head with the piano bench, both administered by a burly piano mover, will make you forget all about yourself.

By keeping these points in mind, you can't go wrong. My first recital went over with a bang, as it were.

That about completes my advice, I think, except for one little item. You can take it or leave it according to what it's worth to you. If you discover, after the début, that you have not leaped into fame, you had better find a high bridge or rocky cliff, and leap into space. You see, it is best sometimes for an appearance to be followed by an immediate disappearance. In my own case, when I finished the last piece at my début recital, I quickly jumped out the window and mounting a horse I had tethered nearby, rode off into the night. I carried a spare horse over my saddle bow (her name was Hortense) and by changing mounts frequently, I made the border in something like fifteen minutes. I was never heard of again and probably died in some remote region.

Very truly yours,

JOHN K. JONES.

* * *

At a dinner not long ago, two good stories were heard by ye editor. One of them came from Arthur Schwarz, composer of light music. A friend said to him, "You have to write so much and so constantly that I imagine it must take a lot out of you." "Yes," replied Schwarz, "but it takes a lot more out of Bach, Beethoven, and Brahms."

George Gershwin is responsible for the other tale. He was talking to a Tin Pan Alley publisher and remarked, "Many a popular composer has received more money for a single song than Beethoven got for his fifth symphony." "That's true," came the answer, "but look at the lousy title of his piece."

* * *

Never tell a colleague of your successes, for in return you might have to listen to his.

* * *

Anatol Rapaport furnishes a clipped advertisement from the Chicago Daily News of October 1:

ORCHESTRA wanted—2 piece. 4414 W. Fullerton-av.

and he philosophizes: "Whereas 'orchestra' is a collective conception, and '2' does imply a certain degree of plurality, therefore no incongruence of terms can be proved in this particular case."

* * *

T. O. wishes to state that, "Some of our contemporary composers still appear to confuse sentiment with sediment."

* * *

"Matzoth Murphy" writes: "I have just cabled Hitler that Berlin should hear Granados' *Goyescas*, and a piano recital by Jesus Maria Sanroma."

* * *

The great work of art which some persons await eagerly from Germany, is the Goebbeldämmerung.

Wintter Watts has written a song which he has dedicated "For All Light Sopranos." It would be just Wintter's luck to have Gina Pinnera or Caterina Jarboro sing it. What then? Would he change the dedication?

* * *

I overheard Carlotta Reiner talking to a friend on the corner of Lexington Avenue and Sixtieth Street recently. Said Carlotta, "I've got a new hat in this box that makes me look just like a Jesuit priest. Do you think Fritz will like me as a Jesuit priest? Really, my dear, I'm rather frightened to go home with it. But it was the best bonnet I could wear in the shop, and I had to have a new hat to quiet my nerves. There's nothing like buying a new *chapeau* to quiet one's nerves. Every woman gets that way at times. And a new hat, even one that should be worn by a Jesuit priest, does something to one's well being, don't you think?"

* * *

Fraser Gange has just got back from a visit to Scotland to see his mother. Talking about the financial status of Americans versus the British, he said that people in Britain are puzzled about us, for they believe so much in recovery over here that they are buying heaps of stocks and bonds in American enterprises. "They're so cheap now, my friends over there tell me, that even if they lose on the transactions, 'twould only be the price of a couple of pounds of tea. Much more fun than a ticket on a horse race, and you don't get left at the post so often."

* * *

Some of Charlie Wagner's friends call him "C. L." Do they mean he can or they do, when they confer with him? Or is it just an ejaculation?

* * *

There's a well-known lady honorably connected with one of our prominent managerial offices who has recently taken on a husband. Either of your two guesses will be wrong. If the formal announcement gets into print before you see this note, I shall eat my shirt, buttons and all, so enraged shall I be. I missed out on an advance tip concerning the new Horowitz baby by only twenty-four hours. And I'm still sore about it. The least the child might have done was to wait until I had sprung the news that she was on her way.

* * *

Crystal Waters has returned from a trip to Russia. "I stared at everybody I saw in Leningrad and Moscow until I was embarrassed. Maybe I was embarrassed because they stared so hard at me. I didn't see a pair of shoes on any feet, a hat on any head or one umbrella on rainy days. But the food our party ate at the hotels was the finest and most lavish of any place we stayed."

* * *

It seems as though every other person in New York at the present moment is a visiting orchestral conductor. I bumped into Artur Rodzinski, Karl Krueger, Wheeler Beckett, Otto Klemperer, Fritz Reiner, Michel Steiman and Arthur Judson within the space of two city blocks the other day. (N. B. I have just been corrected. Arthur Judson, I am told, isn't a conductor. He's a conductor of conductors. Plenty of voltage there, *n'est-ce pas?*)

* * *

I spied Richard Stokes at a Saturday matinee performance of John Van Druten's new play, The Distaff Side. You don't think he's going to make an opera libretto of that script, do you? If he does, I hope he casts me for the grandmother.

* * *

I saw Charlie Hackett striding along Fifty-seventh Street one autumn afternoon. He stopped to speak to a friend outside Steinway Hall and, as I passed by, I heard him discussing the past, present and future of opera. Financially, not artistically.

* * *

Fitzhugh Haensel lost the twelve pounds from his girth he had set upon doing over the summer. But he has gained it back again since he got to town. Question: Did he really lose it, Mrs. Haensel, or is it a good alibi?

* * *

Did you know that Ganna Walska has been coaching daily with Frances Alda in Paris all summer? Not a lesson was cancelled by either lady for any reason. That's perseverance for you.

* * *

Paul Eisler, the conductor, was hunting some gin on a recent evening that he might quiet his nerves a bit. The poor chap had had a devastating day. He was so used up that he was pitiful to see, and everybody he met felt so sorry for him, at the same time they congratulated him warmly. Paul's little dog had just given birth to five puppies. I hope Paul got the gin. He surely needed it.

* * *

Stuart Ross is laughing again. For a time after his accident this summer in Maine when the top of a car fell on his mouth and broke off several of his front teeth, you couldn't even get a smile out of him. And I don't blame him.

* * *

Emanuel List is back from Europe minus fifty pounds of surplus energy. I don't envy him the bills he had to pay for remodelling his suits and costumes.

Someone asked him how his youngsters were. "You mean the Woolworth twins?" the Metropolitan basso asked.

"Woolworth twins? What do you mean?" his friend asked.

"That's what my wife and I call our two boys. You see, they are respectively five and ten years old. Hence the Woolworth twins."

* * *

I wonder what Henry Souvaine's thoughts were while he leaned over the rail of the first balcony at the Centre Theatre last Sunday when Stokowski and Crooks inaugurated the General Motors radio program? The orchestra floor of the enormous theatre was packed with attentive listeners, guests of the company sponsoring the program, and the only section of the auditorium used. Henry was sitting alone in the front row of the balcony, with his elbows on the rail and his chin in his hands.

At this concert I spotted Max and Marjorie Chopnick, Mabel Souvaine, Franklin P. Adams, Mr. and Mrs. Freddie Schang, Bert Neuer, Vera Brodsky, Dana Suesse, Helen Redington and Horace Johnson.

* * *

Here's a postal card received in the morning's mail. I assure you it's the worst I ever received.

"Ye oft-punny Snooper:

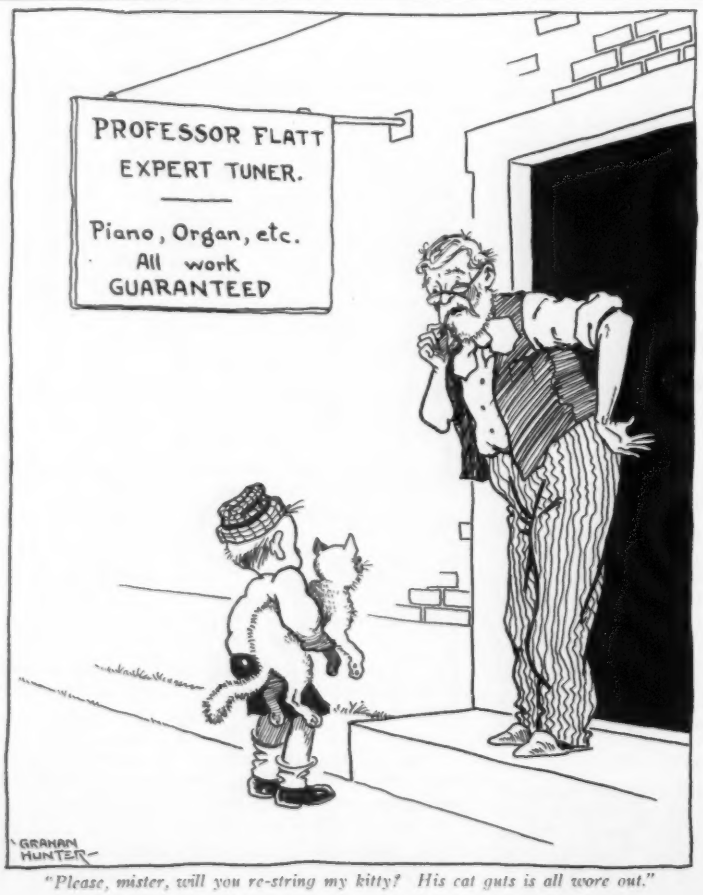
"Try to beat this one! There's still a Lotte Lehmann, but she's Leider than she was last year.

"Local XXX—Music Branch of the Amalgamated Punsters Union."

Can it be Pons-ible that Lotte is Fridaring away? (Oh, my poor head.)

* * *

What a mob of celebrities I found myself in at the opening of Max Rabinoff's Cosmopolitan Opera season at the Hippodrome last Monday night. If I tried to remember all the people I saw in their best bibs and tuckers, I'd be all tuckered out. However, my panoramic eyes discovered Mrs. Edwin Franko Goldman (decorated with orchids), Jerry Bergh, Arthur Bergh and young Jerry (with a silver lamé collar to her wrap that stood up and begged), Herbert Witherspoon and his bride, Blanche (wearing a coral colored beaded cap just like Juliet), Doris Doe (silver-foxed), Marks Levine, Eddie MacArthur, Elsa Alsen (blacked and silvered). Vera Brodsky (a feather on top of the Tyrolean lid), Helen Redington (spotted with orange), Carlotta Reiner (wearing a new evening dress that so startled me I didn't recognize her), Leonard Liebling, Grena Bennett (proudly sporting a cold), Francis Perkins (with a new extra chin), Julian Seaman, Billy Thorner, Paul Morris (swanking in his publicity garb), Frank Wenker (slightly covered with dust and plaster crumbs from the Metropolitan renovations), Cecil Arden (looking regal as usual, like Queen Marie), John Majeski (stick, top hat and boutonnière), A. Walter Kramer (discussing ways and means with someone I didn't know), Larry Evans, Jack Salter, Horace Johnson, Fitzy and Mrs. Haensel (in black velvet scattered here and there with ermine), George Colledge, John Alan Haughton and a couple of thousand other half-shots.



"Please, mister, will you re-string my kitty? His cat guts is all wore out."

Advisory Radio Education Council Meets

The fourth annual assembly of the National Advisory Council on Radio in Education was held October 8 and 9 in Chicago. The future of radio was discussed by scientists, economists, broadcasters, educators and government officials. The topic for general discussion was The Importance of Radio Broadcasting in a Changing Social Order, and the scheduled speakers included Harold L. Ickes, Secretary of Interior; John H. Finley, John Erskine, Walter Damrosch, Frank Knox, Robert M. Hutchins, Frederick P. Keppel, Bruce Bliven, Robert M. Sproul, William F. Ogburn, Dr. Alfred N. Goldsmith, Lyman Bryson and Grace Abbott. Some of the speeches went on the air. Levering Tyson, secretary and director of the council, in a statement previous to the assembly said that broadcasting in America was at a crossroads, and mentioned the fact that by February 1, 1935, the new Federal communications commission must report on the proposal that Congress by statute allocate fixed percentages of radio broadcasting to particular kinds of non-profit radio programs, a classification which includes educational broadcasts.

OBITUARY

Henri Marteau

BERLIN.—Henri Marteau, eminent violinist and teacher, died recently at his estate at Hof, near Lightenberg in Upper Franconia. He was born in Rheims, March 31, 1874, the son of an amateur violinist and music patron, his mother also being an able pianist and pupil of Clara Schumann. His talent being discovered by Sivori, who presented him with a violin, he studied with Bunzl, a pupil of Molique, then with Léonard in Paris, also at the Paris Conservatoire with Garcin and composition under Dubois. He won the first violin prize in the class of 1892, when Massenet wrote a concerto for him. Marteau made his début as a violinist at the age of ten with the Vienna Philharmonic under Richter and also appeared in concerts in Germany and Switzerland. He was chosen by Gounod to play the obbligato in a composition written for the Jeanne d'Arc celebration in Rheims in 1885. Three years later he made his London début at a Richter concert, toured America 1892-94, and Scandinavia and Russia, 1895-99. He had a wide influence as a teacher, serving as professor of violin at the Geneva Conservatory, 1900-08, and succeeding Joachim in the same capacity at the Berlin Hochschule, from 1908 to 1915. He also was active as a conductor, in Gothenberg until 1920 and in the following year taught at the Prague Conservatory. He had composed an opera, Meister Schwalbe, performed in Plauen in 1921, string concertos, and various types of chamber and vocal music. D.

LeRoy S. Kenfield

BOSTON.—LeRoy S. Kenfield, trombone player in the Boston Symphony Orchestra, died on October 5 at his home in Roslindale. He was sixty-seven years old. His thirty-fifth season with the Boston orchestra would have begun on the day of his death. He was on the faculty of the New England Conservatory and Boston University, and a director of the band of the House of the Angel Guardian in Jamaica Plain. He leaves a widow and two daughters. R. P.

Saul Brant

Saul Brant, violinist and teacher, formerly head of the violin department at the Conservatory of Music of McGill University, Montreal, Can., a post he had held for twenty years, died on October 3 in New York. Mr. Brant was born in Savannah, Ga., in 1882. He was a pupil of Carl Flesch, Henri Marteau and César Thomson. He had been a resident of New York since 1928.

H. S. Eisenbrandt

BALTIMORE.—H. S. Eisenbrandt, president of H. S. Eisenbrandt & Sons, Inc., a musical instrument firm, died at his home in this city on September 30. Mr. Eisenbrandt, who was seventy-three, had been for almost fifty-three years president of the concern, which his grandfather founded in 1812. He is survived by two daughters. P.

Mrs. J. Fred Wolle

BETHLEHEM, PA.—Mrs. Jenny Stryker Wolle, widow of the late Dr. J. Fred Wolle, founder of the Bethlehem Bach Choir, died here on October 2 at the age of sixty-nine. Mrs. Wolle was born in Long Valley, N. J. Her marriage to Dr. Wolle took place in 1886. He died in 1933. A daughter, Mrs. G. Prescott Baker, survives.

John Eugene Joyner

John Eugene Joyner, pianist and organist, died suddenly recently. He was organist of St. Michael's R. C. Church, Union, N. J., and tympanist of the Bayonne Symphony Orchestra. Mr. Joyner also was active as a composer, his Wayside Scenes being performed last season.

Informal Musical Programs Seen As Important Aid for Young Vocalists

Albert Brouse, New York Baritone and Voice Teacher, Tells of Plan to Present Singers to Public

Albert Brouse, baritone and teacher of singing, who has opened a studio in Carnegie Hall, New York, recently told an interviewer of his projects for this season.

"Believing that ease and confidence before an audience come only through constant experience of singing before people," he said, "I plan to hold numerous informal musical evenings for my pupils at which one or more will be asked to sing for the others. These will take place on an average of once a month and will, I hope, overcome the natural timidity that a young singer has in facing an audience. My plans also include the annual pupils' recital in the spring which I have presented for the past two years."

Mr. Brouse is well equipped for this program, being a singer himself and having a background of musicianship gained from years of study with prominent teachers in New York.

An alumnus of Stanford University in California, class of '27, he took part in numerous musical and dramatic productions on the campus. Leaving college he was associated with the Pasadena Community Playhouse for a season, and after that spent a year in Honolulu where he became soloist in the largest church of the island.

"After this I came to New York," Mr. Brouse took up the story. "I studied here with Frank La Forge and Francis Rogers, also doing some special work at the Juilliard School. Later I coached operatic repertoire for two years with Edith Gaudenzi.

"Church engagements here include two years as soloist at Holy Trinity in Brooklyn, N. Y., one year at the Park Avenue Presbyterian and one year each at the Old Bergen Church in Jersey City, N. J., and Holy Trinity in New York. At present I am singing at St. George's Church, New York."

Among recital engagements for Mr. Brouse have been appearances at the Studio Club and Panhellenic Club in New York and in Stamford and New London, Conn., and Springfield, Mass. He was a member of the New York Opera Association for over a year, presenting complete opera programs every Sunday evening over Station WOR. He also took leading parts in the presentation of six Gilbert and Sullivan operettas over WNEW.

Mendelssohn Oratorio Sung by Boys

Three years ago Mr. Brouse spent the summer in Montrose, Pa., conducting a class in singing, and has taught in New York continuously since that time except for the summer of 1932, which he spent as director of music and dramatics at the Westchester County Recreation Commission camp for boys at Harmon, N. Y.

"During that summer I attempted something that had not been tried before; namely, the presentation of the oratorio Elijah by Mendelssohn, using for all the parts, male and female and choral, the young boys of the camp, whose ages ranged from six to fifteen. This production created great interest."

Mr. Brouse plays all the accompaniments for his pupils, as he has studied both piano and violin for many years. His mother, a professional pianist, is in New York at present and will conduct a class in piano this fall. Auditions are now being held in his studio for which appointments should be made in advance. B.

Musicales

Ramin Offers Organ Music

Günther Ramin, organist of St. Thomas Church in Leipsic, Germany, where Bach officiated, gave a recital at Holy Trinity Lutheran Church, New York, on September 30, followed by one at the Episcopal Church of St. Mary on October 3. Both were attended by capacity audiences. The first concert displayed the organist's wide resources. His performance of the old masters, Buxtehude, Bohm and Pachelbel, closed with the Wedge Fugue by Bach, in which his facile technic developed a splendid climax. Reger's Invocation produced interesting tonal combinations, excellently depicting the modernistic harmonies of that work. Ramin's closing improvisation was a novel one in which he used two and four-foot stops. The entire program was one of merit and artistry.

The presence of leading organists at the second recital was remarked. The challenging tones of the Bach toccata preceding the fugue in D minor, familiar to pianists in the Tausig transcription, was the opening number. It was a vivid performance, rapid but clean-cut, and full of power. Warmth of expression was combined with vivacity in two chorales, and the Bach passacaglia and fugue in C minor was especially effective in execution. A Buxtehude fantasia, and one by Reger on the letters B-A-C-H closed the program. Absorbed interest was noted in the listeners; excepting for the sacred precincts tremendous applause would probably have been heard.

Few organists compare with the youthful Mr. Ramin in covering such wide range of interpretation and execution, from the stern classicists to modern composers. F. W. R.

* * *

Russ Performs Own Compositions

Elmo Russ, composer-pianist, appeared in a program of his own compositions on September 30 at Aeolian Hall, New York. Assisting Mr. Russ were Sylvia Miller, soprano; Louise Caselotti, contralto; Alfredo Chigi, baritone; Nellie Ralph, cellist; Harry Rosoff, violinist, and Vincent Burns, commentator. The program was made up of Mr. Russ' vocal settings of excerpts from the work of American poets. Among the numbers which achieved the most emphatic success were Chief Strong Bow Speaks (poem by Theodore Dreiser); Yellow Harvest (Frances M. Lipp); By the Yellow River (Carl Carmer); Mouse Trap (Leonard Feeney) and The Fly (Elias Liebermann), the first of which had to be sung twice, the second, three times. A group of Singhalese Love Songs (Marjorie Allen Sieffert) were effectively presented by Miss Caselotti in costume. The audience was cordially appreciative of the creative gifts of Mr. Russ and the interpretations offered by him and his assistants. B.

* * *

New York School of Music and Arts 965th Concert

The spacious quarters of the New York School of Music and Arts (Ralfe Leech Sterner, president) were crowded to capacity at the 965th concert, when a program of piano, vocal, violin and ensemble items was presented by students and faculty. From fourteen numbers of the program, several are mentioned. Mabel Palange, Lillian Bauer and Virginia Ackerman, pianists, pleased in concertos by Grieg and Liszt, Mr. Kremer providing a second piano accompaniment. Corinne Dobson, Iola Dworman, Catherine Arioli and Zella Rogers, singers, were applauded, and others who contributed to the evening's enjoyment were Philip Horn, Margaret Noonan, Frederick Koehler, and two faculty members, namely, Karl Klein, violinist, and Aloys Kremer, pianist. Marguerite Sterling was an efficient accompanist. The Thursday evening concerts will continue throughout the season. F. W. R.

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Haubiel Gives Lecture-Musicale

Charles Haubiel, composer and lecturer, appeared at Philosophy Hall of Columbia University recently. He spoke on the development of form in musical composition from the time of Pope Gregory the Great to Arnold Schönberg. Prof. Haubiel, whose Karma Symphonic Variations was awarded first prize in the Schubert Centennial of 1928, illustrated at the piano works of representative composers of the classic, romantic and modern schools. The lecture-recital was sponsored by the Women's Graduate Alumnae of Columbia University.

* * *

Seidlova Plays at International House

Anca Seidlova, pianist, was heard in recital at International House, New York, on October 6, in a program of classic and modern compositions. Miss Seidlova, the possessor of a touch that combines clarity with velvety smoothness, played with her accustomed fastidious taste. Her interpretations were colored with imagination and shaded with the deft hand of the finished musician. S.

VERA WEIKEL,
winner of the scholarship offered by Luella Melius at the New York School of Vocal Art. Miss Weikel is a coloratura soprano.

General Motors Begins Radio Series

General Motors inaugurated its series of symphonic radio concerts on October 7, when Leopold Stokowski directed the General Motors Symphony Orchestra, with Richard Crooks as soloist. This was the first of thirteen concerts sponsored by General Motors, to be sent out on the Blue Network of NBC on Sunday evenings. The programs occupy a full hour. Among the soloists to be heard are Grace Moore, Geraldine Farrar, Lily Pons, Lucrezia Bori, Richard Crooks, Lawrence Tibbett, Jascha Heifetz, Albert Spalding, Ruggiero Ricci, José Iturbi and Harold Bauer. Conductors for future broadcasts in this series are Nikolai Sokoloff, Otto Klemperer, Dr. Walter Damrosch, Hans Kindler, Fritz Reiner, Werner Janssen, Artur Rodzinski, Artur Bodanzky, Ossip Gabrilowitsch, Karl Krueger, Louis Hasselmans and Eugene Goossens. Among the conductors and soloists who may be heard later in succeeding series of the General Motors concerts are Arturo Toscanini, Igor Stravinsky, Eugene Ormandy, Yehudi Menuhin, Feodor Chaliapin, John Charles Thomas, Vladimir Horowitz, Artur Schnabel, Josef Hofmann, Tito Schipa, Myra Hess and Maria Jeritza.

In the opening concert, Mr. Stokowski conducted his own orchestral transcriptions of Bach's fugue in G minor and the chorale prelude, Ich ruf' zu Dir, the prelude to Lohengrin and his arrangement of the love music from Act II of Tristan und Isolde. The Wagnerian interpretations were especially notable for balance, precision and splendor of tone. Mr. Crooks sang two old airs, O del mio dolce ardor by Gluck and Per Pieta by Stradella, with classic restraint and ardor, and also showed his fine powers of eloquence in Mein lieber Schwann from Lohengrin, all of his numbers sung with orchestral accompaniment. Both the conductor and the vocalist enjoyed ovations from a notable audience which attended the Radio City première of the series. R. K.

Kriens Broadcasts Excerpt from Suite

Christiaan Kriens, composer-conductor, offered the March Creole from his own Creole Suite as the introductory number on the "pop" concert broadcast over an NBC-WEAF network from WTIC, Hartford, Conn., October 10. Marcel Doucette, tenor, sang Handel's Where'er You Walk, Homing by Del Riego and Then You'll Remember Me from Balfe's The Bohemian Girl. Other orchestral numbers were Guion's Turkey in the Straw, Waltz Scherzo by Strauss, Scott's Danse Negre and Mazurka Russe by Glinka.

Francis Rogers' Artists Heard at Worcester Festival

Roland Partridge, tenor, Robert Crawford, baritone, and Gean Greenwell, bass, who sang leading parts at the Worcester (Mass.) Festival the first week in October, are all past or present pupils of Francis Rogers. Helen Marshall, soprano, another student of Mr. Rogers, may be heard over WEAF on The Swift Hour every Saturday evening.

Verdi Club Celebrity Breakfast

The first of three Celebrity Breakfasts under the auspices of the Verdi Club (Florence Foster Jenkins, president) took place at the Essex House, New York, on September 26. The president and Jessie Wilder, chairman, welcomed a large company. Anka Sinayeff, violinist, played solos.

The Personality of Frederick Delius

(*Continued from page 6*)

superstitions and religions. I doubt if I have ever met a man so impervious to opinions, arguments, ethics, cant. He was unfailingly immoral (anti-moral rather than a-moral) in his judgments, his counsels, and I never on a single occasion heard him give vent to a goody-goody or play-safe viewpoint, or condone one. There are those who considered Delius' paralysis to be the aftermath of his wildness in younger life. If so, one can only say that he paid the price of his joy-worship unflinchingly and unregrettingly.

He made fierce fun of my teetotalism and vegetarianism, saying to me: "Why don't you enjoy a nice mug of ale and a good beef steak? Why don't you enjoy yourself while you can?" When he heard that a fine cellist (devoted to Delius' music and giving Delius great joy through his playing of it) was a Christian Scientist he did not attack him openly on that score, but always took care to let fall wounding remarks about the stupidity and gullibility of Christian Scientists.

Avoiding "Treacle"

Delius detested all "churchiness" in music and fell very foul of me for my use of harmonium and organ in my later orchestrations: "Percy, my lad, you'll spoil all your music with that horrible treacly droning sound that comes out of that cathedral over there" (he was living opposite the Frankfort Cathedral at the time).

When I urged reforms in the make-up of the orchestra, saying that it lacked a proper balance of tone, he would reply: "You people want to reform the orchestra because you don't know how to write for it as it is. I find the orchestra sounds just as I want it to." When I argued against the *"sauve qui peut"* methods of nineteenth century life and spoke in favor of co-operative and other strictly organized group movements, he would come back with: "Percy, you have always been an individualist in everything I have known about you."

In short, it was impossible to catch him with any isms, any claims, any "movements," any artificial plans. He would not endure a joke; if he attacked the arguments, the beliefs, the ethics of others with such mischievous glee, it was, maybe, because he felt all moral enslavement to be degrading. His was a balanced, elastic soul, responding to all natural appeals, but with no tendency to limit himself to any doctrine, no leaning to excess or fanaticism in any particular direction. Perhaps that is the secret of the wonderful beauty and sensitiveness of his music —that it arose out of a free soul not enslaved and hardened by habits, beliefs, excesses, exaggerations.

Harry Kaufman in New York and Philadelphia

Harry Kaufman, pianist, who has begun his eleventh year as a faculty member of the Curtis Institute of Music, will also be active in New York this season as teacher and coach. He has opened a studio in the St. Hubert Hotel, New York, where he will teach and coach. Mr. Kaufman is available as accompanist on tours and in New York. October 14, Mr. Kaufman will be heard over WJZ with the WBC Ensemble in Brahms' G minor piano quartet, and with Sascha Jacobsen in the Sowerby sonata on October 19.

Recitals Scheduled at Peabody Conservatory

The sixty-ninth season of the Peabody Friday Afternoon Recitals, held at Peabody Conservatory, Baltimore, Md., will open on October 26 with a concert by Bronislaw Hubermann, violinist. The series continues November 2, with a recital by the London String Quartet; 9, one by Benno Moiseiwitsch, pianist; 16, Beal Hober, soprano; 23, Pasquale Tallarico, pianist; 30, Stradivarius Quartet; December 7, Stephen Deak, cellist, in joint recital with an artist to be announced later; 14, Alexander Sklarevski, pianist; January 4, Louis Robert, organist, and George Wargo, violist; 11, Egon Petri, pianist; 18, Olga Averino, mezzo-soprano; 25, Pro Arte Quartet; February 1, Emanuel Feuermann, cellist; 8, Austin Conradi, pianist; 15, Eidé Noréna, soprano; 22, Kroll Sextet; March 1, Fraser Gange, baritone, and Virgil Fox, organist; 8, Frank Gittelson, violinist; 15, to be announced; 22, Walter Gieseking, pianist.

San Carlo Opera Company Inaugurates Season in Chicago

(Continued from page 5)

FAUST, OCTOBER 2

Edward Molitore made an auspicious début in the title rôle of Gounod's Faust. Here is a young man who has a voice, appearance, and knowledge of the stage. It was good to listen to a voice as fresh and round as the one that Mr. Molitore exhibited.

Mary McCormic was heard as Marguerite. Without allowing our enthusiasm to run away with us, we can truthfully state that Miss McCormic has never sung so well in Chicago as she did on this occasion. To single out only her singing of the Jewel Song would be sufficient to understand the exuberance of the public, who fêted her buoyantly, and justly so. The veteran basso Leon Rothier, who is celebrating his thirtieth year on the operatic stage, was Mephisto. Charlotte Bruno, the Siebel, won success. Mario Valle was the well voiced Valentine. Philine Falco was Martha, a rôle in which she was heard several years ago with our own opera company and in which she again showed refinement. Fausto Bozza rounded up the cast as Wagner. Chorus, dancers, orchestra and conductor aided in making the performance meritorious.

LA BOHEME, OCTOBER 3

Anne Roselle in her first appearance here as Mimi recalled to mind many of her former performances here. She was acclaimed after her singing of Mi chiamano Mimi and throughout the performance her fine delivery made an impression.

Dimitri Onofrei, whose vogue grows annually, is the possessor of one of the rare tenor voices to be heard in any operatic centre. To hear his singing of the Racconta was in itself worth the price of admission. We could perhaps take exception to Onofrei's make-up as Rodolfo. He wears no wig, no mustache nor beard and make his Rodolfo look more like Germont, Jr., in Traviata than the poor poet of the Latin quarter in the late forties. Yet, Onofrei sang so well that it is unkind to criticize this idiosyncrasy in the presentation of the character.

Charlotte Simons made an effective début as Musette. She is another American girl who has a lovely voice and who knows how to use it. Her acting, too, was good. Mario Valle, who is on the boards nightly, was again in excellent voice and his Marcello was praiseworthy. The balance of the cast was adequate and a special word must be set down for Luigi Raybaut, stage director, for his fine *mise-en-scène*.

CARMEN, OCTOBER 4

The presentation of Carmen brought another packed house to the Auditorium. Edward Molitore, who sang the rôle of Don José, strengthened the splendid opinion made at his début as Faust. He sang gloriously and on two occasions stopped the performance, so prolonged were the plaudits of his auditors. One of the big moments was his singing of the Flower Song. His future appearances are already sold out.

Ina Bourskaya's Carmen is not a novelty here. It is now more subtle than formerly and vocally she has made vast improvement. Charlotte Simons did very well as Micaela; likewise, Mostyn Thomas, as Escamillo. The minor rôles were well handled, the chorus sang with much vim and the orchestra under Peroni gave its best.

LOHENGRIN, OCTOBER 5

Lohengrin is the only German opera given by the San Carlo opera forces. Anne Roselle, who had made such a brilliant appearance as Mimi in La Boheme, was equally successful as Elsa. She has the voice and the ability to bring out all the possibilities of the part. The engagement of Roselle is a big asset to the company and the Chicago public has reacted to her unanimously. The Lohengrin of Dimitri Onofrei was much admired last season, but it seems that the young Roumanian tenor is in even better voice this year. Mario Valle is as much at home in a German opera as in the Italian or French repertoire. His Telramund was on a par with the Elsa and Lohengrin of Roselle and Onofrei. Dreda Aves is one of the most satisfactory Ortruds heard on the stage of the Auditorium. Harold Kravitt was the king and Stefan Kozakevich the Herald.

The balance of the first week's bills included performances of Madam Butterfly for Saturday matinee and Il Trovatore in the evening. These performances will be reviewed next week.

CARA VERSON RETURNS FROM ABROAD

After spending seven and one-half months in Europe, Cara Verson, American pianist, has returned to Chicago. While in Milan, Miss Verson was entertained by Princess Belgiocosa d' Este. She also gave a private recital for Princess Massulan and was heard publicly at the Lyceum Club, an international club of Milan which is under the direct patronage of the Queen of Bulgaria. In Rome, Miss Verson gave a recital before the Quartetto Association. In Naples she was presented in recital by the Camerata and later played for the Duchess Caignallo. She also played there for the Accadameia dei Fadenti, presenting a program made up entirely of works by modern composers. Miss Verson has already received an invitation from the Soviet government for a recital tour through Russia in 1936 and she has accepted the engagement, which will extend over several months. She expects to give several recitals in Chicago this winter and spring and will make a tour of this country beginning early in January.

EMMA CANNAM SINGS AT FAIR

One of the important musical events that took place recently at a Century of Progress Exposition was the program presented by Emma Cannam, soprano, and Luella Ruth, pianist, at the Illinois Host House. Mme. Cannam had prepared an interesting program which she sang with that authority, beauty of tone and clear enunciation that have endeared her to the Chicago public. Miss Ruth supplied excellent accompaniments for the singer and shone in various soli.

KARLETON HACKETT STUDIO NOTES

Among the features of the school year at the American Conservatory is the course of lectures on aesthetics and criticism by Karleton Hackett, president of the school. Evelyn Ham, contralto, student of Mr. Hackett, gave the opening program of the season for the Western Springs Woman's Club on September 28.

Amelia Braddock Heard in Florence

FLORENCE.—Amelia Braddock, mezzo-soprano, gave a recital on September 19 at the home of Signora Chesne Dauphine, who accompanied her at the piano. The program, which included numbers by Handel, Secchi, Paisiello, Debussy, Schubert, Tschaikowsky, Hageman and others, was thoroughly enjoyed by the audience, who applauded cordially, demanding encores and double encores. This was the first time Miss Braddock had sung here in four years. The singer sails for America on October 18, arriving there about October 25. R. P.

Josephine Forsyth Composer of Three New Songs

The Welsh Madrigal Choir of Chicago, under the direction of Robert Gomer Jones, will sing The Lord's Prayer, in the musical setting by Josephine Forsyth, on October 30, on an NBC coast-to-coast broadcast from the English Village, Century of Progress. On October 2, Miss Forsyth was interviewed over WINS by Jack Wilbur. Miss Forsyth has written three new songs, which will be published soon. Among them is Dear Wee One, dedicated to her daughter, Phyllis Myers.

Miss Forsyth was signally honored by the Woman's Arts and Industries, October 1, at the Hotel Astor, New York, when her musical setting to The Lord's Prayer was chosen for the invocation preceding Mrs. Franklin D. Roosevelt's speech at the opening of the exposition. Yasha Davidoff, basso-cantante, was requested by the committee to sing the number. The composer came from Cleveland to be a guest of honor at the Celebrity Dinner for Mrs. Roosevelt and to play her own music for the artist. Two of Prof. Pinto's harp soloists assisted her. Miss Forsyth requested that after The Lord's Prayer there be no applause. Mr. Davidoff sang for his second number Joy Cometh in the Morning, a new song in manuscript, words and music by Josephine Forsyth.

Rudolph Ganz at Hollywood Bowl

Rudolph Ganz, president of the Chicago Musical College, was guest conductor of the Symphony Orchestra in the Hollywood Bowl on August 25. The concert aroused much enthusiasm and was broadcast to music-lovers in other cities.

On August 28 Mr. Ganz was soloist at a concert in the Bowl with Ossip Gabrilowitsch conducting.

Mr. Ganz returned to his duties at the Chicago Musical College early last month.

Stueckgold to Sing for Ottawa Club

The Morning Music Club of Ottawa, Can., will be among the Canadian musical organizations presenting Grete Stueckgold this season. The soprano is scheduled to sing in that city at the Chateau Laurier on November 8. Her bookings also include a recital appearance on the Community Concerts Course in Newport News, Va., on November 26, and on the 28th she will make her début in Atlanta, Ga., when she will give a joint program with Nino Martini. On December 26, Mme. Stueckgold has been reengaged for Mrs. Lawrence Townsend's morning concerts in the ballroom of the Mayflower Hotel, Washington, D. C.

Witherspoon Opens New York Vocal Studio

Herbert Witherspoon reopened his studio on Park Avenue, New York September 24. Mr. Witherspoon, who has had a long and varied career as a singer and as the teacher of many prominent singers of the past and present, has been engaged in extensive activities outside of New York during the past eight years. He was for four years president of the Chicago Musical College, having been called to that post after conducting his own studios in New York for ten years. He became director of the Chicago Civic Opera Company in 1931, remaining in that position as artistic director until the company was disbanded because of the depression. Upon this development, Mr. Witherspoon was immediately engaged as director of the Cincinnati (O.) Conservatory of Music for the season 1932-33, and returned to New York for the winter of 1933-34.

HERBERT WITHERSPOON

Mr. Witherspoon is internationally known as a singer of opera, concert and Lieder. For many years he was leading bass with the Metropolitan Opera, has toured the United States and England for years in concert, and has made several lecture tours speaking on music as a vital factor in education and on various subjects of national and artistic interest. He was instrumental in founding the American Academy of Teachers of Singing, also The Bohemians of Chicago. His radio choir was on the air in Chicago and Cincinnati for two years. He is the author of Singing, Thirty Lessons in Singing, and Thirty-six Lessons in Singing for Teacher and Pupil. Mr. Witherspoon is a graduate of Yale University and an accomplished linguist.

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CONSERVATORIES and SCHOOLS

Curtis Institute of Music

PHILADELPHIA.—The Curtis Institute of Music began its eleventh season of activity on October 1. This season a larger number of new students was accepted than for several years past, twenty-eight per cent. of this year's enrollment being new pupils, who are residents of New York, Pennsylvania, New Jersey, Maryland, Delaware, Georgia, Louisiana, Florida, Ohio, Illinois, Iowa, Michigan, Indiana and California.

Because of the reëstablishment of the orchestra department, and the engagement of the first desk men of the Philadelphia Orchestra as instructors in that department, there are many auditions for orchestra this season. The training and experience gained in this department have prepared students for positions with leading orchestras in the country: twenty-four are now playing with the Philadelphia, nine with the Cleveland, nine with the National Symphony, and five with the St. Louis Symphony orchestras, in addition to those accepted by smaller orchestras. The first clarinetist of the Philadelphia Orchestra, now engaged as instructor at the Curtis Institute, received his entire training at the institute.

The faculty includes Dr. Josef Hofmann, director; Fritz Reiner, David Saperton, Isabelle Vengerova, Harriet van Emden, Emilio de Gogorza, Efrem Zimbalist, Léa Luboshutz, Harry Kaufman, Felix Salmond, Carlos Salzedo and Dr. Louis Bailly.

Eastman School of Music

ROCHESTER, N. Y.—The annual entering class of the Eastman School of Music is not confined to the graduating class. The school is attracting to its graduate department a considerable contingent of the entering students.

Among this year's entrants is the holder of a Commonwealth Fellowship, who comes from the University College of South Wales and Monmouthshire in Cardiff, Wales. Last May Gomer Llewellyn Jones was awarded this two-year fellowship under the foundation (whose headquarters are in New York City) by the committee in London which selects the fellows. He is the second Fellow in Music of the Commonwealth Fund. The choice of the Eastman School as his place of study under the award was made with advice from the authorities of the Wales college and the London committee. Mr. Jones plans to make composition and orchestration his major subjects.

Of the thirty transferring pupils, who come from Wales and fourteen states not including New York, seven men and four women hold bachelor's or master's degrees from other institutions; of these students, twenty-one are men, fourteen, women. Graduate pupils from Doane College, Nebraska; Southwestern College, Kansas; College of the Pacific, California; Augustana College, Illinois; University of Washington, Washington; Oberlin University, Ohio; Pomona College, California, and the University of Nebraska are included in this group.

The normal quota of Eastman School entering classes is 100; this year's entering class numbers 108, chosen from approximately 200 candidates. These students come from twenty-five states, Wales, Canada and the Canal Zone. Seventy per cent. of them come from outside the State of New York. States with large representation are California, Pennsylvania, Florida, Maine and Washington; this exclusive of New York. There are forty-nine men and fifty-nine women in the class. Of the freshman contingent, especially large enrollment is found in the departments of orchestral instruments, voice, piano and composition. Students pursuing studies leading to degrees make up 93.5 per cent. of the class; those desiring certificates amount to 5.5 per cent. P.

Peabody Conservatory of Music

BALTIMORE, MD.—A further extension of the activities of the Peabody Conservatory of Music (Otto Ortmann, director) is being planned for this season. Last year the activities at Peabody included 616 concerts and recitals, among them being the Friday Afternoon Artists Series, the Peabody Orchestra concerts, recitals by the preparatory department faculty, radio broadcasts over WBAL and WFBR, formal and informal concerts by advanced students, performances by the dance-art department, opera and operetta classes, the preparatory department choirs and the dramatic art class.

OTTO ORTMANN,
director of the Peabody Conservatory of Music.

Mr. Ortmann, in order to develop the work of the conservatory still further, is planning a more complete adaptation of the courses to individual needs as well as a closer coördination among the various branches of study. In addition, old departments are being enlarged and new ones added. Considerable expansion of the public school music department, including special arrangements with the Johns Hopkins University, has been effected. The enrollment last year was 1,500 students, representing twenty-six states, Puerto Rico, Honduras, China, South Africa and the Philippine Islands.

The Peabody Conservatory is situated in Mount Vernon Place. The marble exterior and imposing architecture of the building offer a fine example of classic Victorian style. Adjoining the main building is the preparatory department of the conservatory. Several years ago a substantial legacy bequeathed to the school by the late J. Wilson Leaken made possible the consummation of plans for expansion; hence, the preparatory department, which long since had outgrown its old quarters, now occupies a new building with spacious administration rooms, music studios, classrooms, recital hall, dance studios, research laboratory and recreation rooms.

The Peabody Conservatory of Music was founded by the eminent philanthropist, George Peabody, in 1857. On account of the Civil War, however, the Peabody building was not dedicated until 1868. The Peabody Conservatory of Music, in the language of its founder, was designed to be "adapted in the most effective manner to diffuse and cultivate a taste for music, the most refining of all the arts, by providing a means of studying its principles and practising its compositions, and by periodical concerts, aided by the best talent and most eminent skill within the means of the trustees to procure."

The conservatory has been under the directorship, first of L. H. Southard, then of Asger Hamerik until 1899; of the late Harold Randolph until 1927, and since that time, of Otto Ortmann. As it is an endowed institution, the necessity of making concessions to financial considerations is not imposed upon the administration and in this way the advantages of study at the conservatory are made available at unusually moderate tuition fees. Requirements for graduation include both pronounced natural talent and excellent scholarship. The alumni hold responsible positions throughout the United States. Many musicians trained at the conservatory are filling positions as concert soloists, opera singers, teachers, orchestral directors, orchestral players, choir-singers, organists, choirmasters, supervisors of school music and accompanists. Pupils are admitted only upon examination, their work is carefully planned to fit the individual, and all students are frankly advised as to their progress and their musical possibilities. The work at the conservatory is based upon achievement, so that a pupil's progress depends upon his natural ability, present development and scholarship.

New York College of Music

The New York College of Music announces twenty-one winners of the scholarships offered during the season which began the week of October 8. The winners are: Max Alperstein, Philip Blackman, Rachel Brecher, Vivian Hoffmann, Enzo Comando, Hanna Lefkowitz, Ruth Lewis, Lorraine Levy, Meieille Mooney, William Nowinsky, Frances Pearson, Thomas Politis, Hilda Roehrich, Sally Ross, Lillian Lee Roy, Joseph San Philippo, Anthony Schmitt, Minna Siegel, Constantine Stronghilos, Betty Tarnowsky and Dorothy Turry. As twenty-eght scholarships were offered, there are seven still available for which auditions will be held daily at the school. The regular school year began October 8, but some of the new courses which have been added to the curriculum will be inaugurated as late as November 19.

Cornish School

SEATTLE, WASH.—The music season at the Cornish School began on October 12 with a concert at the Cornish Theatre by the Meremblum String Quartet. This group, under the leadership of Peter Meremblum, first violin, includes Norine Powers, second violin; Lenore Ward, viola; and Donald Strain, cello. In November, Mr. Meremblum will appear in a sonata recital with Berthe Poncy Jacobson, head of the piano faculty at the Cornish School and widow of Myron Jacobson.

As a result of the unprecedented enrollment in the music courses offered by the school at the beginning of its twentieth fall term, plans have been made for the formation of a large children's orchestra under Mr. Meremblum, who organized a juvenile ensemble last year. A public performance of Haydn's Children's Symphony by the new group has been tentatively scheduled for the Christmas holidays.

Institute of Musical Art

The Institute of Musical Art, New York, has begun its thirtieth season under the direction of Oscar Wagner, assistant dean of the Juilliard School. The registration is larger than it has been for several years. Ten scholarships were awarded through a competition that included contestants from fourteen states and Canada. The scholarships were given to: Emilie Binkovitz, Eleanor Martin and Judith Snitman in piano; Alexander Brott, Genevieve Duran and Victor Mucci, violin; Joseph Epley, Jr., Donald Morris and Dorothy Westra, singing; Ashley Miller, organ. The Margaret McGill Memorial Scholarship was won by Mary Burns of Baltimore. Thirty-four young women singers contested for it.

Hall and Gruen to Broadcast

On October 21 Frances Hall and Rudolph Gruen broadcast another of their weekly two-piano recitals from WEAF. The program comprises Two-part Invention in F (Bach-Gruen), Blue Danube Valse (Strauss-Chasins), an excerpt from Ravel's Mother Goose suite, and the étude in F sharp minor, op. 25, No. 6 (Chopin-Howells).

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International Festival in Venice Brings Hearings of New Scores

(*Continued from page* 5)

genuine interest. In general, the public was rather bored and did not give much more than a courteous reception to the three young conductors, who had to wrestle with such ungrateful tasks. Issay Dobrowen led brilliantly the concert of mostly unknown Russian, Norwegian and Finnish music, presenting with success a masterly written, impressive Tripartita by Vladimir Vogel; and an amusing suite on Asiastic folklore themes by the Soviet Russian, Lev Knipper—gaily rhythmic dance music, which ought to be noted by ballet ensembles in search of repertoire. The ruling spirit of the audience was illustrated by the formidable success of several absolutely simple and sentimental Finnish Lieder by Yrjö Kilpinen, who is said to have written more than 400 of them. Well sung by Gerhard Huesch, baritone, this group was applauded again and again, and earned a most energetic, genuinely Italian *Evviva la musica* howled from the gallery by a sympathetic listener.

STRAVINSKY, PÈRE AND FILS

The third night, featuring the big bosses of contemporary music, attracted a great and international public. Stravinsky's latest piano music concerto—clear, smooth, cold and faultlessly constructed—is so academic that one could hardly believe the small man at the desk to be the same that once drove us to transports of delight with Petrouchka. Mr. Stravinsky, Junior, played his famous father's work as it ought to be played: clearly, smoothly, coolly and faultlessly. Darius Milhaud's suite from the opera Maximilian was accepted with indifference; an endless concerto for piano and nine instruments by Constant Lambert (experimenting with the symphonic texture of two "blues") with even less than that, although most brilliantly played by an excellent pianist, W. A. Benjamin.

The really remarkable event of the concert and even of the whole festival was Alban Berg's previously-mentioned aria on Baudelaire's beautiful poems—deeply felt music, new and modern in the good sense of the word, not quite easily grasped when heard for the first time, but worth a struggle in order to capture its content and construction. Hannah Schwarz, a Viennese soprano, interpreted her arduous part with surprising proficiency. As for Ildebrando Pizzetti's long cello concerto, excellently played by Enrico Mainardi, it contains some beautiful, honest and at the same time effective music, written with masterly knowledge of the possibilities of the solo instrument. It gave the Italian public great satisfaction to see one of their own mature *maestros* enjoy the sincerest applause of all the composers present.

All the performances suffered from insufficient preparation. It is impossibe to pretend that an *ad hoc* orchestra, having to play and to rehearse under ten different conductors within a few days, should be able to obtain the blameless precision and the perfect limpidity of sound that are so indispensable for a successful interpretation of unknown music.

NEW CHAMBER OPERAS

If these concerts could certainly not be acclaimed as a striking success, the much-anticipated première of the three new one-act operas proved a decided failure. There had been much talk about Venice being the right place for a resurrection of spirited and graceful eighteenth-century opera. The works performed this time will hardly contribute to this restoration. The most acceptable of them was Andersen's well-known tale of the Little Match Girl, told in a naïve melodramatic style by Antonio Verretti. The dreams of the poor little wretch about gorgeous toys, a sparkling fireplace and lastly about the dead mother who takes her out of the dreary winter night into her warm and loving arms are depicted by pretty, sweet, uncomplicated music. There are some agreeable dances, a bit of sentimentality, and a splendid rôle for a highly gifted child-actor—all elements appropriate to an unpretentious Christmas pantomine. It would doubtless be more fitting there than at the culminating point of a modern festival. The audience greeted Signor Verretti and his small interpreter cordially.

But it showed signs of unintentioned hilarity in the other Italian opera-test, namely Vittorio Rieti's Teresa in the Wood. One remembers Rieti from former hearings of good chamber music as a talented and cultivated composer; he has committed a mistake this time by linking his music to a most absurd libretto, written by himself. One sees on the stage an unlikable 1934 family, in its very bourgeois drawing-room; an unbearably tiresome husband, an equally unbearable and "misunderstood" wife and two naughty children, all of them sniffing and scowling at each other, discussing broken flower bowls, room temperature, and the necessity of spending less in the future, in a semi-atonal recitative (Rieti has evidently read the score of Richard Strauss' Intermezzo) until the worried lady shrieks desperately: "I cannot bear it any more," (voices in the gallery: "She's right") as she runs away into the wood to seek and find a "miracle." (Rieti evidently also knows Ibsen's Nora.)

In the wood Signora Teresa enjoys the company of a crowd of sympathetic tame animals, who evidently understand her ever so much better than her own family. Why she leaves them after three days, on the insistence of a simple game-keeper, to return in the third tableau to her amiable home, remains a mystery.

The music to this text is really not bad at all, delicate and technically well-made, with a touch of Puccinian melody in the forest scenes and moderately modern, sometimes witty and interesting treatment of the orchestral part. But its effect was completely drowned by the ludicrous happenings on the stage. The dance of the tame animals got its own particular dose of ridicule.

A KRENEK "MORALITY"

As for the foreign novelty, Ernst Krenek's "mythological pseudo-morality" called Cefalo and Procris, I confess to be completely at a loss. To my understanding, it seems much more of an artistic bluff than an honest attempt at art. Herr Krenek's pretension to restore the already mentioned Italian *opera di camera* by combining the use of the old conventional aria and recitative with his own 100 per cent. atonality, proves particularly irritating when linked to a quite unpalatable episode from Ovid's Metamorphosis.

The staging of the three operas was futuristic, but also somewhat poor; evidently the committee did not want to tackle this problematic matter at too great expense. The cast consisted of thoroughly able Italian forces; Hermann Scherchen had prepared his thorny task in an incredibly brief time, and his conducting was duly appreciated.

CONCESSIONS TO THE CONSERVATIVES

What followed was meant to figure as an attraction to people who still prefer not to trouble about musical problems in the midst of enchanting Venetian environment. Verdi's great Requiem was performed in the Piazza San Marco before an audience of 10,000. This kind of out-of-door concert is the great fashion now in Italy; there is no decent town that should not feel bound to arrange one or the other during the summer season. Tullio Serafin, Rome's director-dictator, conducted, and the whole fitted very impressively into the crowded square; but surely all music of this kind loses in sonority and sound when transferred from indoor acoustics into the open air, also if executed by 500. The famous quartet boasted the collaboration of Beniamino Gigli, and he and the soprano, Maria Caniglia, sang with beauty and expression of voice.

As closing events of the festival we had two performances by the Vienna State Opera, which had been invited to present authentic editions of Cosi fan tutte and Strauss' Woman Without a Shadow. This rather expensive trip with a staff of 175 persons (with complete equipment and six railway-cars of machinery) had without doubt been effected for political as well as artistic reasons. The relations between Italy and Austria are at this moment exceedingly friendly; in fact, Mussolini, a great music-lover, interrupted his work for two days to be able to attend the Mozart opera, giving Venice an occasion to welcome him in an exultant way. Indeed, the interest of the packed Teatro Fenice centered upon the box in which the Duce (having the English Admiral Thorn as guest) seemed to enjoy Mozart's music thoroughly. The most brilliantly international audience gave the statesman a reception of more genuine enthusiasm than any musician participating at the whole festival had been successful enough to achieve for himself.

As for Così fan tutte, I am sorry not to be able to give a report on it, because the festival committee had apparently lost its head in the midst of the excitement, and as a result the foreign correspondents were driven from their assigned stalls in a most uncourteous manner and relegated to a gallery corner where they could not even catch a glimpse of the stage. This incident could hardly strengthen their appreciation of the performance, just before the close of the festival.

Sigma Alpha Iota Honors Elsa Alsen

In honor of Elsa Alsen, a chapter honorary member, Sigma Xi Chapter of Sigma Alpha Iota, located at the University of California, Los Angeles, recently entertained with a musicale and reception at the home of its president, Edna Roath. Five hundred guests were bidden. In the receiving line were Mme. Alsen, Frances Stults, Campbell, Margaretha Lohmann, Edna Roath and Burnice Bloom. Members of the chapter who presented the musical program were Margaret Bennett, soprano, accompanied by Dorothy Anderson; Doris Maclean, pianist; Devona Doxie, soprano, accompanied by Burnice Bloom, and Dagmar Lundgren, pianist. At the close of the program, Mme. Alsen presented Miss Roath, Miss Bloom and Mrs. Catalina Ortiz Acosta with Second Degree guards as tokens of outstanding musicianship and service to the fraternity.

During her stay in Los Angeles, Mme. Alsen appeared twice as guest soloist with the Hollywood Bowl Orchestra, in an all-Wagner program, and again in a concert performance of Cavalleria Rusticana.

Concerts at Lawrence Conservatory of Music

APPLETON, WIS.—Nino Martini will open the Community Artist Series, sponsored by Lawrence College Conservatory of Music, on October 29, at Lawrence Memorial Chapel. Other programs scheduled for the season include Eunice Norton, pianist, November 22; the Lawrence Smyphony Orchestra (Percy Fullinwider, conductor), January 17; the Lawrence A Cappella Choir (directed by Carl J. Waterman), February 28, and Nathan Milstein, violinist, March 22.

A series of concerts by members of the conservatory faculty, as announced for the fall and early winter months, includes a joint recital by Cyrus Daniel, composer-pianist, and Marshall Hulbert, baritone, on October 23; Percy Fullinwider, violinist, November 19; LaVahn Maesch, organist, December 6, and the Lawrence College Concert Band (E. C. Moore, director), December 11.

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Edith Gaudenzi Tells Experiences Of Summer Sojourn in Europe

New York Voice Teacher and Coach Discusses Her Work

Edith Gaudenzi, back in her New York studio after an extensive summer holiday in Europe, found a place on her schedule for an interview with a representative of the Musical Courier.

"My trip was full of interest," she said. "Two of the most memorable experiences of the voyage were in Switzerland. In Geneva I had a glimpse of the shifting panorama of world affairs when I was fortunate enough to attend some of the discussions of the League of Nations. We also saw the League's new

EDITH GAUDENZI

building. In Dornach, I enjoyed a visit to the education centre of Rudolf Steiner. I had looked forward to this for some time, as I have been a student of Mr. Steiner's philosophy for some years. Recitals of violin and Eurhythmic dancing were among some of the events I attended while I was there.

"In Heidelberg we saw a performance of Midsummer Night's Dream, given out-of-doors. The staging was vivid and imaginative, the acting skilled and vivacious, and the whole production was an excellent example of dextrous projection of the elfin humor of the play.

"In Paris I derived much pleasure from attending as fine a series of operatic performances as I have seen in the French capital in many years. Vocally, I don't think this opera force surpasses the Metropolitan, but their *mise-en-scène* is more modern than ours, as they employ the mechanics of the motion pictures and project their scenes onto the stage. This method seems to have vast advantages over the old-fashioned backdrops and canvas landscapes, in that it is infinitely more flexible, has more depth and perspective and is generally more conducive to the illusion the action calls for."

Since returning to this country Mme. Gaudenzi has taken up again her duties as teacher and coach to her large number of voice students and artist-pupils. Mme. Gaudenzi is eminently fitted for this profession, having a comprehensive musical background that takes in three years in the piano master class of Edward MacDowell, as well as vocal study and operatic appearances in Europe. Asked to define the principles of vocal pedagogy which she has evolved, Mme. Gaudenzi hesitated a moment, then said:

PRACTISE VS. PREACHING

"It has always seemed to me that one's tenets of voice teaching are much more effective in practise than in words. Objective methods accomplish what the subjective can only suggest. However, having been asked, I will generalize a little.

"Vocal production, approached from the technical angle, has its basis in the physical. When I am to develop, correct or re-build a voice, I apply the principle of cause and effect. The faulty tone is the effect. I search for the cause, which lies in improper use of the organs of voice, or perhaps in bad posture. You see, in order to obtain a full, free and buoyant tone, its emission must be unimpeded, and this condition is brought about only when abdomen, lungs, throat and head are in a straight line. Throwing the shoulders back is bad. I tell my pupils to hold them straight.

"I believe, too, in teaching posture, breathing, tone production simultaneously. I deplore the custom of starting a beginner with training in breathing alone, because this phase of vocalism then develops beyond what the voice can do at first."

The next question put to Mme. Gaudenzi was in regard to the vocal student who enjoys singing, has imagination and understanding of musical content, but who lacks the vocal equipment necessary to a successful career.

'If a teacher has such a student as you describe, the teacher's duty is to be frank. It should be made clear that the singer cannot hope to earn a living in the voice profession, unless possibly as a teacher. Then, if the aspiring singer wishes to continue, and has the means to cultivate singing as a private accomplishment, all well and good. Singers of this kind can enjoy and give a great deal of pleasure, even though the professional field is closed to them.

THE TEACHER'S RESPONSIBILITY

"All this is only a part of the tremendous responsibility that devolves upon the vocal teacher. A teacher should realize that he can make or break a voice, lead the way or forever close the door to a career. And the choice between the ordinary existence and one devoted to singing is so decisive that I often think a teacher has a talented pupil's very life in his hands. For this reason, I am always fully cognizant of my own responsibilities to my students, and I am proud of inspiring and retaining their confidence in me."

M. L. S.

Current Concerts of Hart House Quartet

The Hart House String Quartet has an extensive Canadian itinerary for concerts during October and November. The schedule includes: October 9, Montreal; 10, Sherbrooke, P. Q.; 11, Fredericton, N. B.; 12, Rothesay, N. B.; 13, Sackville, N. B.; 16, Sydney, N. S.; 17, New Glasgow, N. S.; 18, Truro, N. S.; 19, Wolfville, N. S.; 22, Yarmouth, N. S.; 23, Halifax, N. S.; 25, Quebec; 26, 27 and 28, Toronto; 30, Port Arthur, Ont.; November 1, Winnipeg; 2, Brandon, Man.; 5, Medicine Hat, Alta.; 6, Lethbridge, Alta.; 8, Nelson, B. C.; 9, Trail, B. C.; 11, Penticton, B. C.; 12, Kelowna, B. C.; 13, Vernon, B. C.; 16, Vancouver; 17 and 19, Victoria, B. C.; 20, Vancouver; 22, Calgary, Alta.; 23, Edmonton, Alta; 26, Regina, Sask.; 27, Portage, Man. This is the quartet's eighth transcontinental tour.

Theodate Johnson Recital

Theodate Johnson, soprano, will give a recital at Town Hall, New York, on October 31. Miss Johnson sang the leading rôle in Pierné's Children's Crusade with the Cleveland Orchestra two years ago, after which she sang in Europe in opera and concert. Following her return to America she has appeared with the New York Orchestra under Nikolai Sokoloff in its summer concerts at Weston, Conn.

Studio Notes

ESTELLE LIEBLING

Among the artist-pupils of Estelle Liebling, Jean Tennyson, soprano, has returned from a season in Canada with the San Carlo Opera Company. She has been engaged to sing in Boheme on October 12 in Milwaukee, Wis., with the Milwaukee Philharmonic Orchestra.

Anne Roselle, soprano, sang the rôle of Mimi in La Boheme on October 3 with the San Carlo Opera Company in Chicago and on October 5, the rôle of Elsa in Lohengrin with the same company. Miss Roselle was also engaged to sing Elsa in Lohengrin on October 10, with the Cosmopolitan Opera Association at the New York Hippodrome.

Charlotte Simons, soprano, sang Musetta in La Boheme with the San Carlo Opera Company in Chicago on October 3. On October 4 she sang Micaela in Carmen with the same company. Georgia Standing, contralto, sang Mercedes in Carmen on October 8 and 13, at the New York Hippodrome with the Cosmopolitan Opera Association.

Ann Jamison, soprano, was engaged to sing on the Palm Olive hour over the NBC network on October 9. This was Miss Jamison's second appearance on this hour.

John Dunbar, tenor, sang on the Kraft's Cheese Hour with the Paul Whiteman Band, over Station WEAF on October 4. Josephine Bonine was soloist on October 3, over WEAF, on the program called Death Valley Days. Florence Freeman has been engaged for thirty-nine weeks to apear on the Ryecrisp program over the NBC network.

Viola Philo, soprano, began a two weeks' engagement on September 27, at the Fox Theatre in Philadelphia.

The following Liebling artists are in The Great Waltz: Carol Chandler, Nina Dean, Gladys Haverty, Rosalind Hutner, Zoe Parenteau, Helen Sada, Doris Swanstrom and Eleanor Standish.

Dorothee Manski has been appearing in Salzburg and Vienna. She sang in Salzburg on August 31 and in Vienna on September 9.

FRANK BISHOP

Frank Bishop opened his new piano studios in New York on October 1. Advanced private instruction and master classes are available, and there is a staff of specially trained teachers for children.

Crooks for Brooklyn Institute

Richard Crooks has been reëngaged to sing on the Brooklyn (N. Y.) Institute of Arts and Sciences Course, on October 23. Among other engagements on the tenor's schedule for the coming season is one in St. Louis, Mo., January 8, *en route* to his tour of the Pacific Coast. His Far Western itinerary includes an appearance in Seattle, Wash., January 16, at the University of Washington.

EMY-LOU BIEDENHARN, contralto, has returned to New York from a summer holiday which included a visit to her home in Monroe, La., and an extensive motor tour of the West with her parents.

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From Puerto Rico to Paris Marks Schedule of Violinist and Teacher

Musical Events in San Juan During Last Summer Included Chamber Series, Says José Figueroa, Active at Ecole Normale in French Capital

José Figueroa, Puerto Rican violinist, is one of eight brothers and sisters, all of whom are musical. Mr. Figueroa was recently interviewed in New York before sailing for Paris, where for several years he has been on the faculty of L'Ecole Normale de Musique. He has a number of outstanding pupils in his classes there, among them two youthful prodigies of the violin, Erik Rosenblit, thirteen years old, and Marcel Van Thienen, eleven. Both boys are to graduate this year, and last year both won the Diploma d'Execution, an award bestowed on them by a jury of eminent violinists which included Jacques Thibaud. Preliminary to receiving this diploma, the candidate must give a complete recital program, a feat of which the boys proved amply capable. In addition to his teaching, Mr. Figueroa plays first violin in the Cortot Orchestra at L'Ecole Normale de Musique, and also gives one or more solo recitals each year.

This past summer the violinist spent in Puerto Rico, and he combined a concert schedule with his vacation. His musical activities included a course of seven chamber music concerts in San Juan, in which he appeared along with his brother, Jamie, also a violinist; Jesús María Sanromá, pianist; Jean Bedetti, cellist, and Jean Lefranc, viola. The group also played in Mayaguez.

"This series was under the auspices of the University of Puerto Rico," Mr. Figueroa said, "and was broadcast to the whole island. The university is doing a great deal toward establishing Puerto Rico as a real music centre. It presents concert series the year round, with the programs carried by radio to every community in the island. Puerto Rican audiences are responsive and eager, and, with the improved transportation facilities offered by the modern steamships and the airplane lines, every artist going between North and South America should include the island on his concert itinerary. Of late years, the interest in music there has steadily grown and flourished. A symphony orchestra is now being organized in San Juan, which is a highly commendable cultural project, and there are many other manifestations of the thriving artistic life there. Puerto Rico has a great deal of native talent, too, which is receiving the guidance of fine trained teachers."

Mr. Figueroa arrived in Paris early in October to resume his duties at L'Ecole Normale de Musique. Whenever his teaching schedule will permit, he is to fulfill concert engagements in Spain, Switzerland and Poland this winter. The fall of 1935 will find him again in the United States, and at that time New York will hear him in recital.

M. L. S.

FRIEDA D. BEHRENS,
a pupil of Etta Hamilton Morris, included among her summer activities a benefit program for the M. E. Church, Falmouth, Mass., and also appeared twice at the Catron Little Art Theatre as assisting artist with Saki, Japanese dancer. Miss Behrens continued her studies with Mrs. Morris at the latter's summer home, The Music Box, Falmouth Heights.

I SEE THAT

(*Continued from page* 15)

Katherine Hamilton, who has recently been added to the faculty of the National School for Musical Culture, gave a violin recital, assisted at the piano by Narion Rosette, in the Salon de Musique of the Barbizon-Plaza Hotel on October 9.

* * *

Rita Orville gave a recital in the Hotel Esplanade series, under the management of Marion Cadwallader, on October 3. Miss Cadwallader presented the Marchetti Ensemble of Double-Reed Instruments at One Fifth Avenue, New York, on September 30.

* * *

Estelle Huni, pianist, in England for the past ten months, has been studying with Tobias Matthay and Irene Scharrer. Shortly after going abroad she spent several weeks in Berlin as the guest of Charles Kullman and his wife. The tenor was a pupil of the pianist's father for six years before he won a scholarship at the Juilliard School. Miss Huni has taken a studio in London.

* * *

Leonid Kreutzer, European pianist, is being heard in a series of three recitals at the New Jersey College for Women on October 4, November 27 and February 5.

* * *

Dr. A. Verne Westlake's Fortnightly Musicales were resumed on October 10, at Aeolian Hall, New York. Leopoldo Gutierrez, baritone, and Irene Hampton, pianist, were on the program.

* * *

Edwin Grasse, violinist and composer, will give a recital in Steinway Hall, New York, on January 16, assisted by Ada Zeller, pianist and accompanist. His program ranges from the old classics to works of his own and other living composers.

* * *

Susan Smock Boice, returned from a vacation spent on Lake Champlain, is occupying a new studio in Steinway Hall, where she plans a series of students' musicales.

* * *

Emma A. Dambmann, returned from her summer home at Shelter Harbor, R. I., has resumed vocal instruction at her New York studio.

* * *

Betty Gould's Viennese Ladies Orchestra, specializing in Viennese and Hungarian music, is heard Thursday and Sunday afternoons over Station WBNX.

* * *

Grace Leslie will give a recital at Skidmore College, Saratoga Springs, N. Y., on November 19. While in this vicinity she is to give a similar performance in Utica, N. Y., on November 13, for the Community Concerts Association of that city.

Mieczyslaw Munz will appear in recital under the auspices of the People's Symphony Concerts at Washington Irving High School, New York, on February 23.

* * *

On August 19 Harry Kaufman was heard with the Musical Art Quartet over Station WJZ. They played two compositions by Daniel Gregory Mason, the piano quartet in A, and a sextet for string quartet, flute and piano.

* * *

Dino Borgioli, Italian tenor, who will make his Metropolitan Opera début this winter, opens his season on November 16 with the San Francisco Opera Company in Tosca. During the course of his third season with that organization he will be heard in Madam Butterfly, Faust, La Rondine and Mignon.

* * *

Following his New York recital on October 17, Jascha Heifetz will appear as soloist with the Cincinnati (O.) Symphony Orchestra on October 26 and 27 and with the Boston Symphony Orchestra on November 23 and 24. Other fall engagements include concerts in Greenwich and Norwalk, Conn., Oberlin, O., York, Pa., Schenectady and Newburgh, N. Y., Kansas City, Mo., Newark, and Princeton, N. J., Cleveland, O. and Detroit and Grand Rapids, Mich.

* * *

In addition to his appearances at the Worcester (Mass.) Festival during the first week of October and six performances with the Chicago Opera Company, Frederick Jagel will be heard in Pittsburgh, Pa., Buffalo, N. Y., Wheeling, W. Va., Hamilton, Can., Milwaukee, Wis., and Philadelphia before rejoining the Metropolitan Opera.

* * *

Lucrezia Bori will sing two performances of La Rondine in St. Louis, Mo., this month.

* * *

Wilbur Evans is to be heard with the Philadelphia Opera Company in Tristan and Isolde on October 19, 20 and 23.

* * *

José Iturbi has been engaged to conduct the Rochester (N. Y.) Philharmonic Orchestra on November 28 and 30 as well as the Pittsburgh (Pa.) Symphony Orchestra on December 9.

* * *

On October 22 Kathryn Meisle will sing the rôle of Ortrud in Lohengrin with the St. Louis (Mo.) Grand Opera Company. The following month she sings in Rock Hill, S. C. Charlotte, N. C., Richmond, Va., Orange, N. J., Troy, N. Y., and Milwaukee, Wisc., and appears with Richard Crooks in Washington D. C., on December 19.

* * *

Among the first engagements in this season's American tour of Joseph Szigeti are appearances as soloist with the Toronto (Can.) Symphony Orchestra on November 27 and with the Minneapolis (Minn.) Symphony Orchestra on December 14 and 16.

Nelson Eddy's first starring vehicle in the motion pictures will be Naughty Marietta, in which he appears with Jeannette MacDonald.

* * *

Richard Crooks makes his first New York appearance of the season at Town Hall on October 21, in recital for the benefit of the Hartley House Music School.

* * *

Winifred Christie, exponent of the Moor double keyboard piano, will give a New York recital at Town Hall on December 13.

* * *

Sylvia Lent, violinist, will be soloist with the Arion Musical Club of Milwaukee, Wis., on November 26.

* * *

Toscha Seidel will play in Carnegie Hall, New York, on November 4, at the benefit for the Jewish National Fund, Inc.

* * *

Charles Stratton has been engaged to appear in recital in Baltimore, Md., on November 8, before the Woman's Club of Roland Park.

* * *

Helen Teschner Tas gives two New York recitals in 1934-35, the first at Town Hall on October 28.

* * *

The first New York recital which Guy Maier and Lee Pattison have given since 1931 is scheduled to be held at Town Hall November 24. They have toured since resuming their partnership last fall, but their only New York appearance during the season was at a benefit concert.

* * *

Ted Shawn and his Group of Men Dancers have been engaged to make two appearances at Carnegie Hall, New York, on October 20. The performances will be in the morning and afternoon, and are part of the Children's Series which is being sponsored by Carnegie Hall.

* * *

Mt. Vernon, N. Y., has arranged for the coming season a course of five concerts including Kreisler, Maier and Pattison, Dusolina Giannini, the Russian Symphonic Choir and Nini Theilade, Danish dancer.

* * *

The Eaton Concert Series of Toronto, Can., announces for this season Grete Stueckgold, Vladimir Horowitz, Gregor Piatigorsky, Nino Martini, and the Metropolitan Quartet, which consists of Grace Moore, soprano, Rose Bampton, contralto, Edward Johnson, tenor, and Richard Bonelli, baritone.

* * *

Frances Hall and Rudolph Gruen were heard in two-piano presentations from Station WEAF on September 30. They played Grace French Tooke's arrangement of Bach's Ein Feste Burg; Tsar, from Fantasia by Rachmaninoff; and Andalusian Dance (Infante).

* * *

Helen Colley has been appointed to the Promotion Department of G. Schirmer, Inc.

(*Continued on page* 25)

Press Comments

HANS BARTH

Hans Barth, pianist, conducted a course entitled Study-Vacation 1934 at Virginia Beach, Norfolk, Va., this summer. The local press records that on his arrival to begin his activities there, Mr. Barth was greeted by a large number of prominent musicians and teachers, including Mrs. J. Alexander Jardine of Fargo, N. D., president of the National Federation of Music Clubs. Mr. Barth gave a recital during the course, of which a Norfolk paper carried: "Music lovers of Norfolk and Virginia Beach turned out in force last night to hear Hans Barth, internationally known concert pianist and master of the harpsichord, in a piano and harpsichord recital in the auditorium of the Willough T. Cooke School at Virginia Beach. Mr. Barth, a man of great personal charm, held his audience spellbound through what, on paper, appeared a long program, and when the end of the scheduled program was reached not a person made a move to leave the auditorium until the artist had presented five encores.

"Mr. Barth is at Virginia Beach conducting the Study-Vacation 1934, the series of lecture-demonstrations which is being attended by approximately seventy music teachers and others from the Tidewater section. He will give his final lecture this morning, dealing with the future of modern music, and of the quarter-tone piano, his own invention, which has drawn wide interest in the musical world. So enthusiastic have the teachers been about the daily sessions, according to a report from Virginia Beach last night, that yesterday afternoon some twenty of them organized to request a special additional session for this afternoon, which will be held. Study-Vacation is sponsored by Bristow Hardin, of Norfolk."

AROLDO LINDI

Aroldo Lindi recently sang in Toronto and Montreal, Can., with the San Carlo Opera Company. The Toronto Globe said of him: "Mr. Lindi in the rôle of Samson looked the part, and sang commendably in pitch, with fine robust quality, especially in the prison scene and dramatic closing episode." The Toronto Daily Star: "Lindi as Samson was robustly effective." The Montreal Daily Herald: "Aroldo Lindi's sweet and powerful tenor was much applauded in the rôle of Samson."

The Toronto Mail and Empire said of his performance in Pagliacci: "Aroldo Lindi roused the house to stamping and cheers by his Vesti la Giubba, after which the audience tried hard, but in vain, to get an encore." The Toronto Daily Star speaks of "Aroldo Lindi's astounding performance of the great sardonic aria Vesti la Giubba when Canio tells the story of his emotions over a faithless wife. This tenor's prodigious vocalism, glowing like the tone of a tremendous trumpet, gave this aria the greatest operatic performance ever done here."

HILGER TRIO

The Hilger Trio was heard with the University of Kansas Symphony Orchestra (Dean D. M. Swarthout, conductor), Lawrence, Kans., during May. The Lawrence Daily Journal's review of the concert said in part: "The three Hilger sisters continued the program with a splendid performance of the two last movements of the Mana-Zucca trio for piano, violin and cello. Elsa Hilger, cellist, then won a great success for herself with her artistic playing of Bruch's Kol Nidrei and Miss Hilger's own arrangement of the Moses Fantasy played on the A string alone. The last number displayed to advantage the artist's unbounded technical equipment. She was called back with the greatest enthusiasm and responded with two encores, the Ravel Habanera and the ever popular Spinning Song by Popper taken at an incredible speed." The report then goes on to describe the trio's performance of Beethoven's triple concerto: "Each of the three solo instruments has its own share of technical difficulty to master and the three young women who have won such a fine place for themselves by their previous work here added fresh laurels to their crowns with a brilliant and inspiring demonstration of solo and ensemble playing that aroused their audience to great enthusiasm."

The Hilger Trio appeared at Baker University, Baldwin City, Kans., on May 9, after which the Ledger said in part: "They are masters of their art. Their marvelous technical facility and mature interpretation astounded the audience and brought enthusiastic applause from their hearers. Elsa Hilger, cellist, played the Haydn D major concerto with such speed, surety and purity of tone as to leave her audience absolutely breathless.

"The Hilger Trio concert was undoubtedly the finest attraction that has appeared on the Baker University Lecture Association for some time as well as an artistic value to the success of the Music Festival."

HESTER FINGER

A recent recital in Charleston, S. C., was given by Hester Finger, artist-pupil of Thuel Burnham of New York. According to the Charleston News and Courier: "For many years one of Charleston's most dependable musical treats has been Hester Finger's regular fall recital. She returns to us in top notch form, revealing new and abundant proof of her substantial musical gifts. Mastery of nuance, poetic perceptions and tonal beauty," were among the attributes mentioned by this critic. The Charleston Evening Post: "From the opening measures of the Schumann Carnival, delivered with magnificent breadth and power, to the last thundering succession of chords, Miss Finger was mistress of every multiple mood and movement. So insistent was the applause that encores were added."

RUSSEL WRAGG

Russel Wragg, artist pupil of Thuel Burnham of New York, recently played a program in Lenox, Mass. The Berkshire Evening Eagle said: "Russel Wragg, one of our best known American pianists and composers of the younger school, gave his second recital of the season. Mr. Wragg, in a program ranging from Bach to the ultra-moderns, again gave superb evidence of his command of the piano."

MANA-ZUCCA

Mana-Zucca's familiar song, I Love Life, was a favorite with the candidates of a preliminary contest for the semi-finals of the fifth Chicagoland Music Festival vocal competition. The Chicago Daily Tribune's account of the event said: "In general, the judges, Ellen Kinsman Mann, Franklin Hathaway and Richard De Young, decided that the West Siders 'loved life.' Not less than three of the sopranos and at least eight of the baritones sang Mana-Zucca's favorite, which was the song sung by the grand winner of last year's contest. There was general laughter when, at one stage of the baritone contest, three successive contestants sang it."

FLORENCE FOSTER JENKINS

Following Florence Foster Jenkins' recent recital for the Historical Society of Newport, R. I., the Newport Herald printed: "Florence Foster Jenkins, a leader in musical circles of New York and a national officer of the Society of Pen Women, has completed her customary stay at The Viking, after her annual recital. A feature of this was her presentation of the grand aria Una Voce Poco Fa (Rossini), in which she took the high F above high C. A luncheon was given in her honor at the Union Club."

I See That

(Continued from page 24)

Cities which will hear Nathan Milstein during his American tour this winter include New York, Providence, R. I.; Hartford, Conn.; Philadelphia, Pa.; New Orleans, La.; Cincinnati, O.; St. Louis and Kansas City, Mo.; Norfolk, Va.; Kalamazoo, Mich.; Appleton, Madison and Milwaukee, Wis.; Lincoln, Nebr., and Minneapolis, Minn.

* * *

Barrère-Salzedo-Britt will give a recital in Hamilton, Ont., Can., under the auspices of the local Community Concerts Course.

* * *

The Sociedad Pro-Arte Musical of Havana includes among the artists they are to present this season Grete Stueckgold, soprano of the Metropolitan Opera (in her Cuban début) and Guiomar Novaes, Brazilian pianist.

* * *

Frances Nash, pianist, has recently added to her bookings a recital at Passaic, N. J., and appearances with orchestra in Davenport, Iowa, and York, Pa.

* * *

Robert Goldsand, Viennese pianist, who returns for a tour of this country this season, will be heard in Little Rock, Ark., in recital on the local Community Concerts Course.

* * *

The Paris Instrumental Quintet is on a prolonged tour of Spain, Egypt and other parts of Northern Africa. The quintet will return to this country in January for its second American tour, remaining for three months and fulfilling about thirty engagements. A New York recital will be given at Town Hall on March 23.

* * *

Adele Margulies, former metropolitan pianist and teacher, now located in Houston, Tex., spent a portion of her vacation in California, also attending Hollywood Bowl events.

* * *

When the Hart House String Quartet of Toronto starts its annual American tour in January, among its first engagements in the United States is one in Elmira, N. Y., on January 10 for the Thursday Morning Musical Club of that city.

* * *

The Syracuse (N. Y.) Civic Music Association will present Cyrena Van Gordon, Metropolitan Opera contralto, in recital on January 15.

* * *

The Hall Johnson Choir will be presented by the Community Concerts Association of Fort Wayne, Ind., on March 21.

* * *

Among the passengers on the SS. Roma, arriving in New York on August 22, were the members of the National Fascist Militia Band from Chieti, Italy, with their conductor, Cav. Domenico Valenti, here for their first tour of America. Their itinerary included recitals at Carnegie Hall, New York, and the Chicago Exposition.

* * *

Bruce Simonds will give a New York recital at Town Hall on December 8. He has not appeared in New York in two years. Among his forthcoming engagements are a joint chamber music concert with the Budapest String Quartet in Buffalo, N. Y., and an appearance at Vassar College.

EDWARD MOLITORE

When Edward Molitore, tenor, made his operatic début in Chicago in the title rôle of Gounod's Faust with the San Carlo Opera Company on October 2, Edward Moore, critic of the Chicago Tribune said that he seems "destined to become a factor in the

EDWARD MOLITORE

tenor branch of operatic singing in the United States. His voice would seem to have been planned in weight and quality expressly for this opera. It is heavy enough to be dominating where a dominant degree is desirable, light enough and mellow enough to project all the loveliness of the suave love music that Gounod wove around this Parisian version of the Faust legend."

The Chicago Daily News critic called Mr. Molitore "one of the few legitimate aspirants to fame in a peculiarly baffling title-rôle," and stated further that his Faust "was sometimes vehemently expressed, as if he were attempting to modernize the tranquil classicism of Gounod's lofty style. Yet the freshness of vibrancy of his voice lent brilliance to a rôle which never exceeded his capacities."

That Molitore "has many qualities that commend him to the public," that "his voice is sympathetic" and that "he knows the style of this strictly formal art and respects all the traditions" was the opinion of the Herald and Examiner critic.

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Publications

Reviewed by R. M. Knerr

For Violin and Piano

The Days of Corelli and Bach; seventy compositions by English, French, German and Italian masters of the period from 1620 to 1746; selected and edited by Albert E. Wier.

The premier volume in a projected series to be known as The Violinist's Music Shelf, this superb collection brings to the musical library in compact guise some of the chief treasures in smaller form from the early literature of the violin. It is a companion volume to the first of a series of historical piano collections issued by the same publishers under the title, The Days of the Harpsichord. The publishers claim for the present book that it is a pioneer of its kind. Certainly it brings together under one cover some rare items as well as many of the most familiar pieces in this department. Fifty composers are represented, ranging in time from Rossi to Stamitz and including five of the Bach family, Arne, Bull, Byrd, Corelli, Couperin, Gibbons, Gluck, Gossec, Handel, Lully, Marcello, Martini, Pergolesi, Purcell, Rameau, Sammartini, the Scarlattis, Tartini, Vivaldi and many others. Portraits of the composers and critical notes accompany the violin score, which is separately bound. Fully to give an idea of the richness of the contents and the classic charm and melodious grace of these pieces by masters of early days would require a lengthy article. Suffice it to say that the value offered in this volume is out of all proportion to the cost. The editing and selection of Mr. Wier is accomplished with fine taste, the printing is clear and large. The edition lacks violin fingering but otherwise is prepared with the most scrupulous care. (Harcourt, Brace and Company, New York.)

Book

Music for Everybody, by Sigmund Spaeth.

This interesting and inexpensive little book is No. 9 of a series issued by the Leisure League of America. It has the laudable purpose of giving some of the fundamentals of music in a palatable form for those who need hobbies for spare time in the new economic order. It is not all cream-puff and meringue, however; though being distinctly readable, the brochure presents such musical fundamentals as rhythm, melody and harmony patterns, tone color and musical form in a persuasive way that will doubtless be revelatory to many dilettantes.

Each chapter concludes with a list of illustrative compositions which may be had on phonograph records. There are also suggestions for leisure time social practise in music, as the singing of elementary rounds, etc., to give one the idea of harmonic procedures. Further chapters discuss vertical and horizontal music, absolute and program pieces, song and opera, chamber and symphonic works, the modern trend, and listening habits. At the end are an interesting calendar of musical events arranged in chronological order from 530 B. C. to the present, and a bibliography. (Leisure League of America, New York.)

Operetta for Women's Voices

The Pastoral Cantata, or The Gipsy's Dream; operetta for female voices; music by Handel; written and adapted by J. Michael Diack.

A poetic and delightful entertainment for women's choral groups or girls' schools is provided in this modern adaptation of some of Handel's pleasing airs. Mr. Diack has written lyrics in most cases for the familar music; in a few instances (as in Come and Trip It from L'Allegro) the original text is used; and the adapter has provided a minimum of dialogue in simple and pithy English.

The story is that of a light-hearted gipsy lad who dreams of encountering a fairy tribe ruled by a stern Queen. He falls in love with Flora, the fairest of the maidens, and they are acclaimed King and Queen, but after a colorful ballet of the four seasons, the dancers vanish, and he is left to take the road again.

The vocal demands are fairly high ones, including coloratura passages. But words can hardly give an adequate idea of the charm and freshness of the eighteenth century master's music, drawn from various operas, oratorios and other works. There are three singing parts, one speaking part, besides the chorus and dancers. Only one woodland setting is required. The work is scored for strings and piano, but could be given with piano accompaniment. The performance time is about forty minutes. (Paterson's Publications, Ltd., London; sole agents for the U. S. A., Carl Fischer, Inc., New York.)

For Piano, Violin and Cello

Trio, for piano, violin and cello, by Wallingford Riegger.

Rather ambitious is this trio by one of America's mature modernists, which has won the imprimatur of the Society for the Publication of American Music. It is in three movements. The *allegro moderato* opening section exploits rapid arpeggio figuration for the piano, which is also called upon to execute some exacting rhythmic patterns, while the violin and cello are given characteristic syncopated passages and some broader melodic writing. The second movement, *larghetto misterioso,* is strikingly conceived, with the piano providing a sort of *ostinato* accompaniment to the lamenting voices of the other instruments. This section leads, practically without break, into the final whirlwind *allegro.* The brilliantly forceful conclusion, in which the piano is given some solo opportunities, weaves a rugged chromatic and rhythmic pattern. Whatever may be the inherent emotional content of this music, its performance would be an exciting experience both for players and audience. (G. Schirmer, Inc., New York.)

For Male Voices

The Master of the Forge; song for four-part chorus of men's voices, with baritone solo; words by Edward Lynn; music by Charles Wakefield Cadman.

Dignity and popular appeal are blended in this melodious setting of verses about the smith who "plied his trade not in hope of gold, but a good day's work well done." There is a spirited refrain of "cling, clang" that male glee clubs will take delight in, and the number is occasionally varied with humming effects for two or three of the parts, while the remaining singers carry the words. For first and second tenor, baritone and bass, with piano accompaniment. (Harold Flammer, Inc., New York.)

Songs

Songs, by Maurice Baron.

These numbers, by a Gallic conductor and musician who is staff composer at Radio City Music Hall, are published separately in uniform format. They are for medium voice and offer variety in manner, mood and expression.

Pirate Treasure, with lyrics by Abbie Farwell Brown, is a humorous, rollicking song about a tenderly nurtured maiden who loved and eloped with a dashing pirate, only to be deserted, while he went to a watery grave. His name thereafter was "never spoken" in the genteel family. A hearty, vivacious melody undergoes various modulations, and is interrupted by a recurring refrain of "Hey, Jolly Roger, O!" This number is recommended especially for the male singer. Range, C to F. (G. Ricordi & Co., Inc., New York.)

Ah, Sweet Is Tipperary (with words by Denis A. McCarthy) is a spirited *allegretto pastorale* in the Celtic manner. The melody skips fourths and sevenths, and has a dance-like lilt and a sustained climax that should insure a warm reception from an audience. The words picturing the various beauties of the springtime are simple, picturesque, but of good taste. Range, D to F (optional G). (G. Ricordi & Co., Inc., New York.)

A Cyprian Woman (Greek Folk Song); words by Margaret Widdemer; music by Ivy Frances Klein.

A strikingly effective work for the woman vocalist, with atmosphere and poignant suggestion. The text is an epitaph spoken by the subject, somewhat as in the Spoon River Anthology. "Under dusky laurel leaf . . . I lie prone, who have known all a woman knows," sings the Cyprian of the verses, presumably a tantálizing sculptured figure of antiquity. "Do not weep that I sleep, who was wise in love." There is a simplicity, an exotic harmonic coloring about the music that subtly captures the antique note of the poem. Range, D sharp to F. (Elkin & Co., Ld., London; Galaxy Music Corp., New York.)

Open Your Window to the Morn; words by Royden Barrie; music by Montague F. Phillips.

The lover pleads with his lady fair to open her window, the song painting convincingly and with sparkling *brio,* the delights of nature to be seen at various times of day, including the moonlit evening. The climax occurs at the end on the words, "And let my love come in." This is a spirited, buoyant number with a strong melodic pulse, and the accompaniment helps the singer along with its galloping tempo. Published in D (range, B flat to E) and in G (range, E flat to A). (Chappell-Harms, Inc., New York.)

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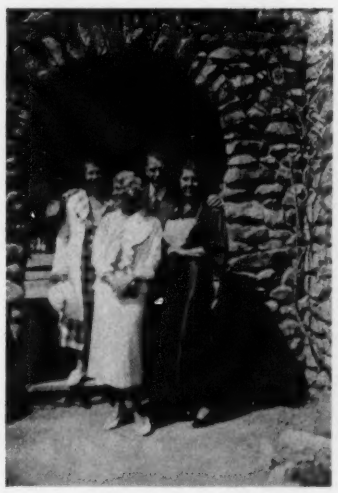
THE HILGER TRIO
with Prof. Vladimir Karapetoff, successor to Steinmetz at the General Electric Company, and head of the electrical engineering department at Cornell University, standing before his microphone. The scientist gave the trio a record of their playing which he had made on his especially constructed record-making machine at Cornell University.

EDGAR SCHOFIELD AND HIS MASTER CLASS
in voice at the University of Western Ontario, London, Can.

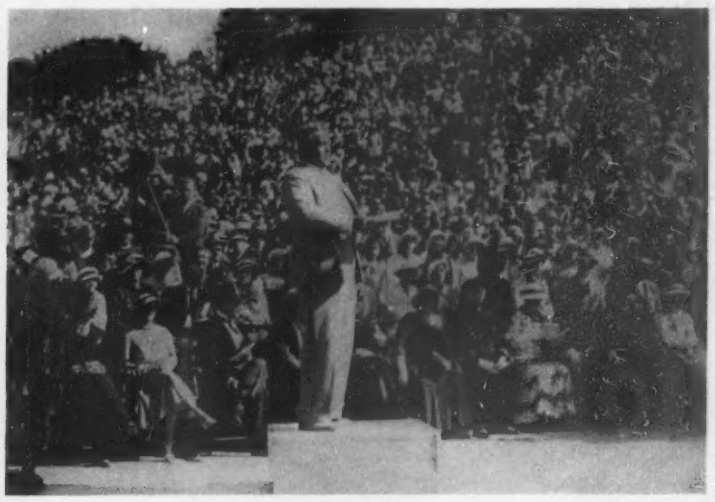


A GROUP OF METROPOLITAN OPERA ARTISTS
at Buck Hill Falls, Pa. In front, Helen Jepson and Rose Bampton (right). Queena Mario and Wilfred Pelletier stand behind.

GUY MAIER,
pianist, demonstrating his methods of teaching piano to pre-school children before a class at the Juilliard Summer School.

BARBARA BLATHERWICK
and her Scottish terrier, Gold Finder's Don, at Riverside, Conn., where the coloratura soprano spent her vacation.

HANS BARTH,
with a few of the teachers and students who attended his course on How to Play and How to Teach the Music of Yesterday, Today and Tomorrow, at Virginia Beach, Va., last August. Bristow Hardin (at the rear right of the picture) sponsored Study Vacation.

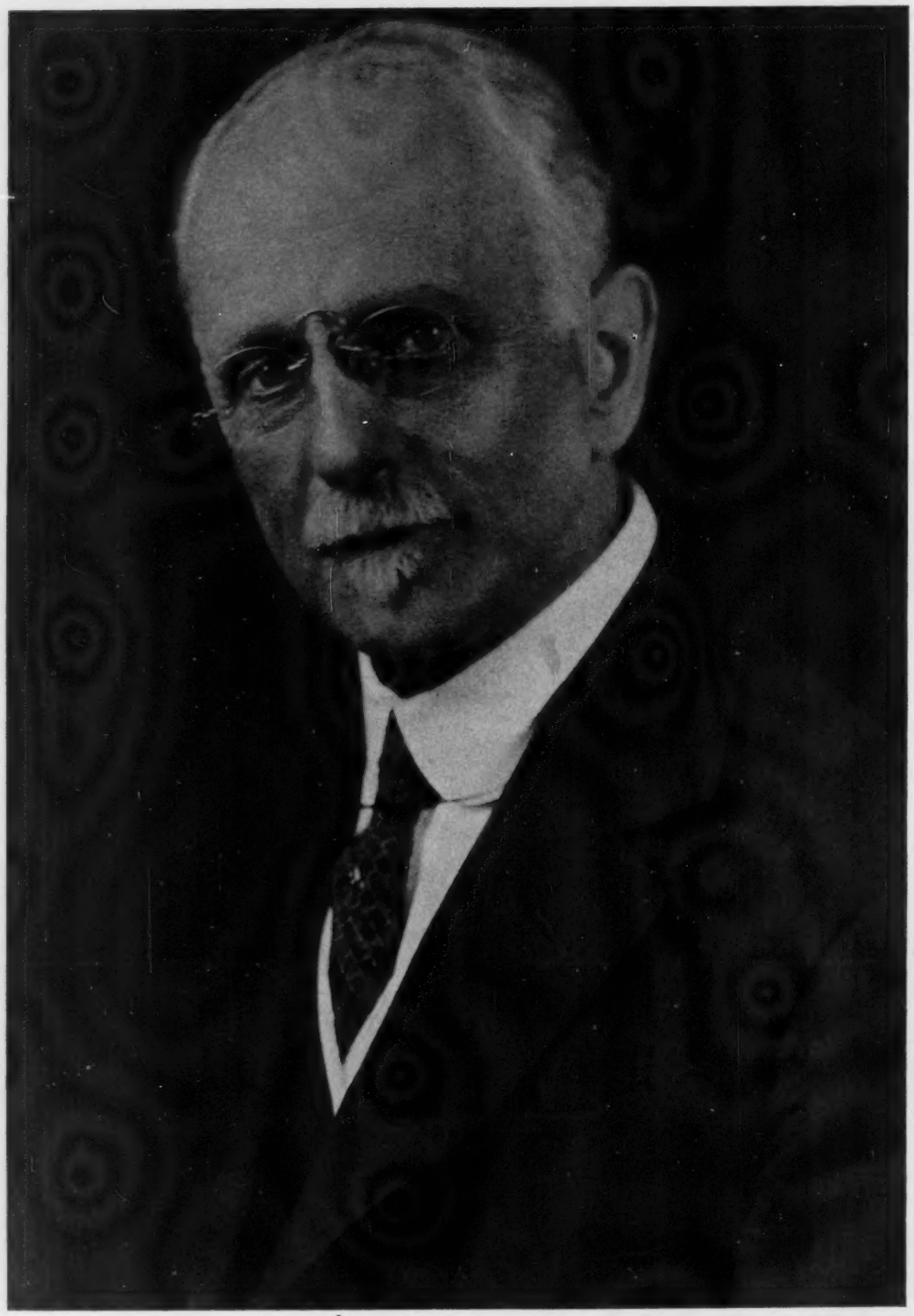


LAURITZ MELCHIOR
singing for an audience of 50,000 at the festival in the Danish-American National Park in Rebild, Denmark. The King and Queen and Prime Minister of Denmark attended.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER

Weekly Review of the World's Music



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